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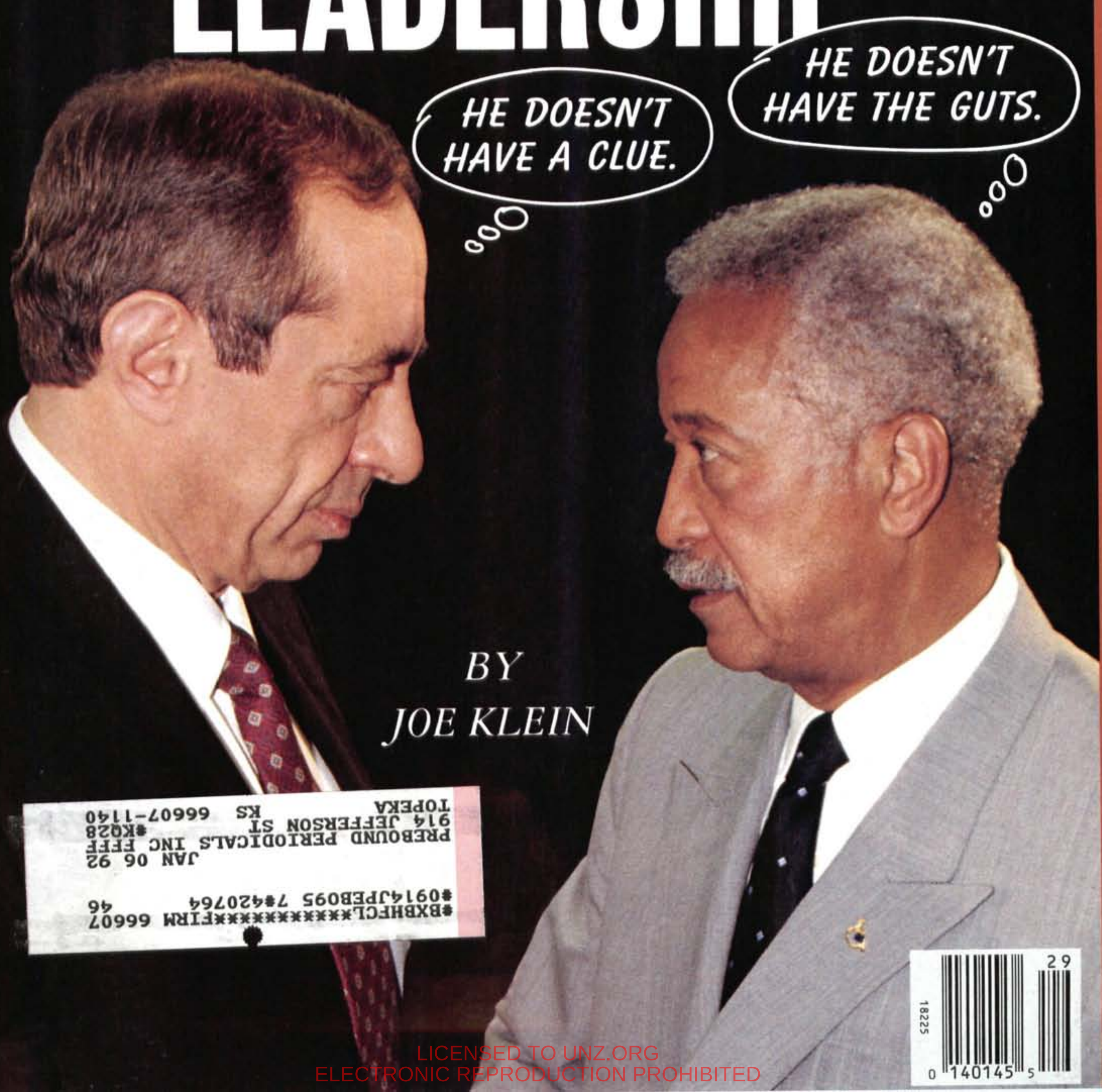
NEW YORK

THE REAL DEFICIT: LEADERSHIP


HE DOESN'T HAVE A CLUE.
HE DOESN'T HAVE THE GUTS.

BY
JOE KLEIN

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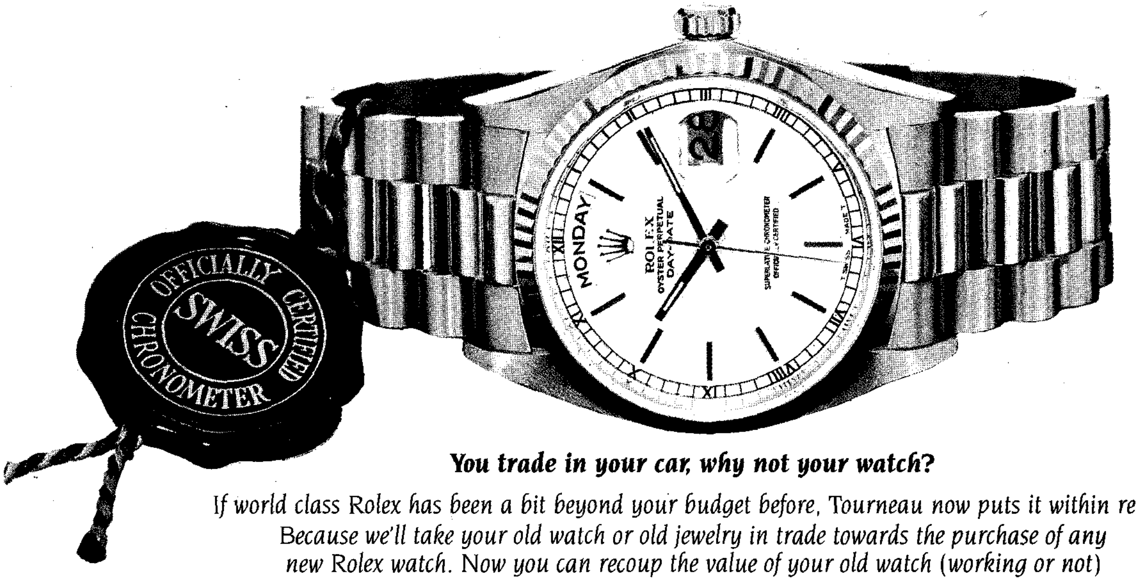
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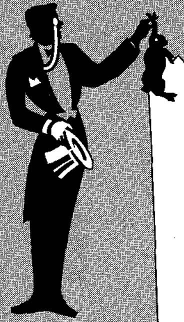

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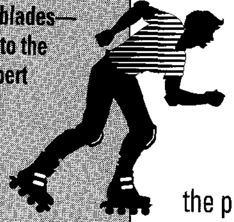

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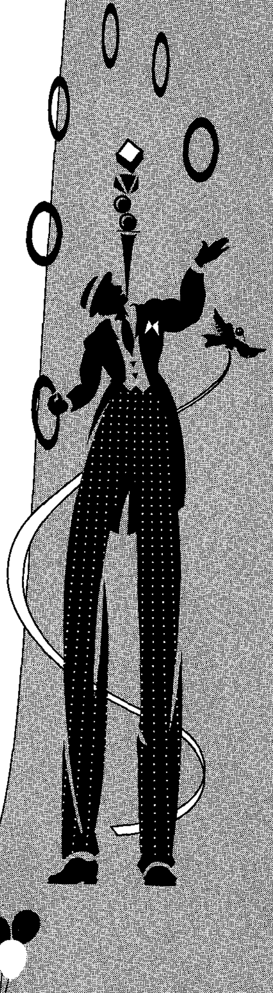

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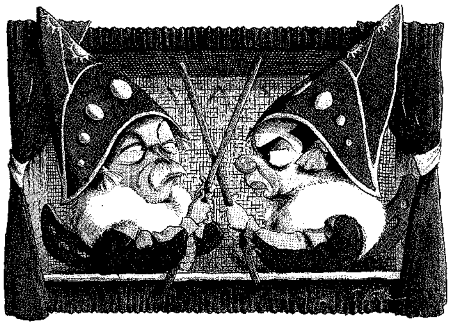
BY JOE KLEIN

The mayor is passive, defensive, dismantling the city to serve his pride. The governor's suspicious, contentious, uneager to quell the chaos. What we have here is a failure to communicate—a synergy of despair.



New York needs money. But it also needs leadership—a plan. *New York*'s political editor finds the city on the verge: The next few months may decide its fate. Can Cuomo push Dinkins past the politics of resentment?

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BY BARBARA LOVENHEIM

As professionals flee New York, the Russians are coming—to take their place. Lately, Russian Jewish immigration has surged. And the brainy new arrivals could help save the city. But there's culture shock. Says artist/hipster Vitaly Komar (far left, with partner Alexander Melamid), "My work speaking for myself so my English doesn't have to."

34 Shore Things

BY GAEL GREENE

Shall we gather by the river, harbor, or channel? Our summer menu serves the best from the coast. Okay—it's the New Jersey coast. And Staten Island's. But there's romance aplenty, and fabulous food. At Coyote Grill (right), sip blackberry margaritas. Boat to Water's Edge, for rare tuna and black linguine. Then there's River Café—an eternal feast of skyline and style. Aqua vitae from the Insatiable Critic—and a taste of adventure.

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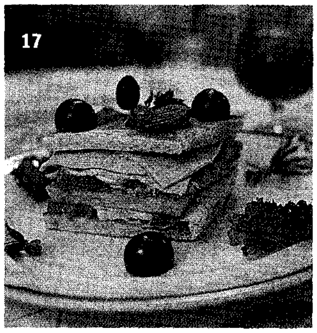
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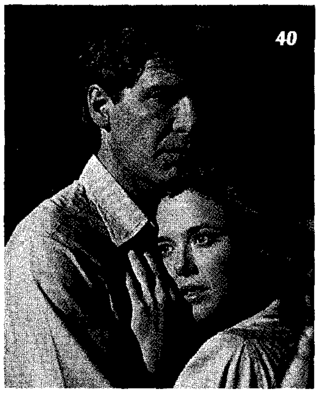
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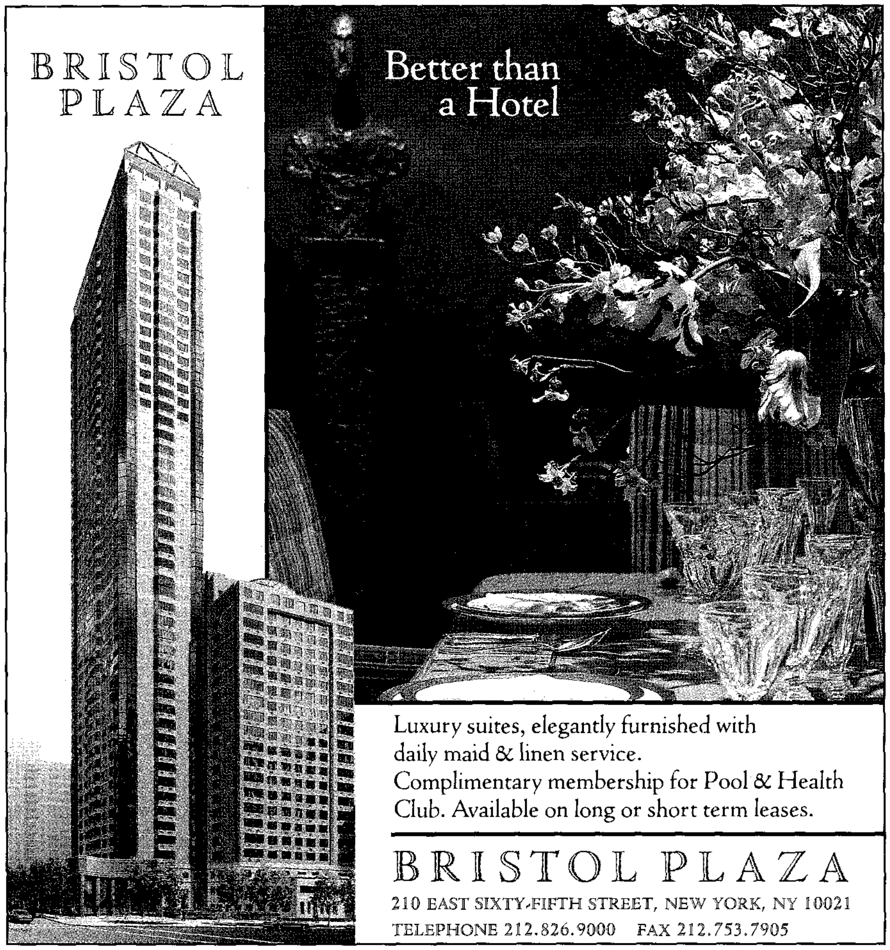

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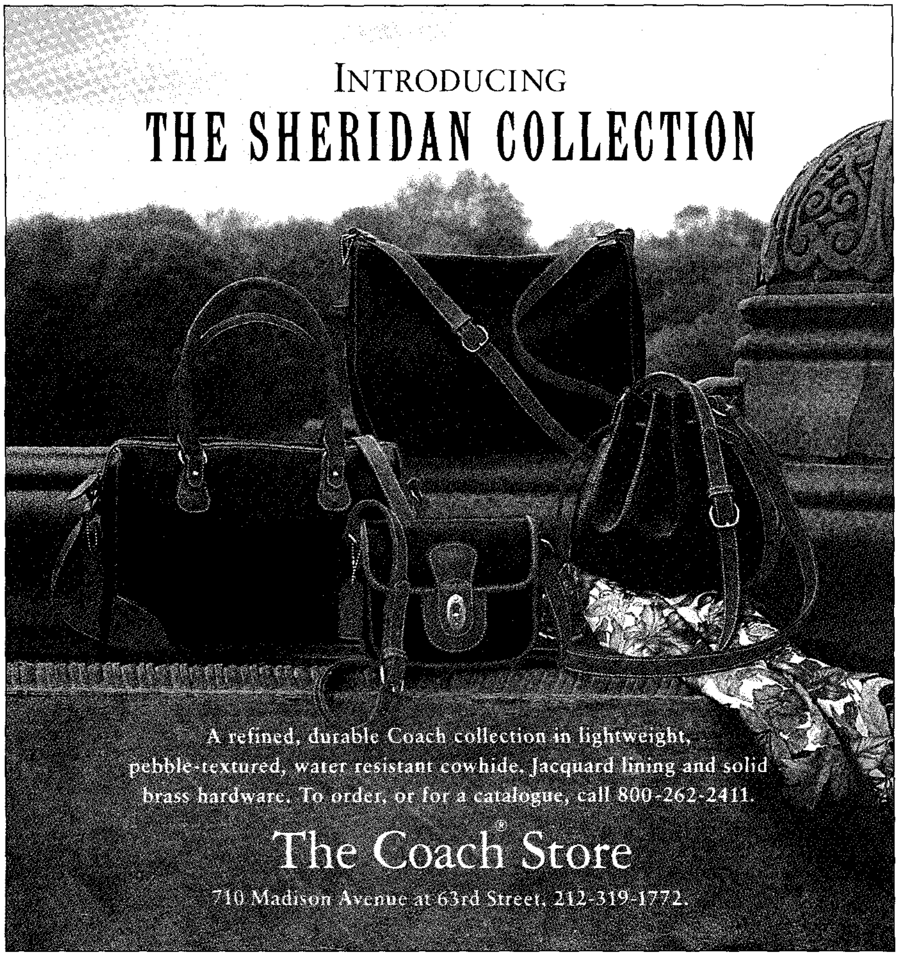

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LETTERS

Hot-Air Waves

THANK YOU, *New York,* FOR YOUR HIGHLY entertaining story about Don Imus ["Morning Mouth," by Dinitia Smith, June 24]. It is certainly refreshing to hear someone say *exactly* what he wants to say, especially these days, when people are afraid to open their mouths for fear of being "politically incorrect" or getting sued. However, Dinitia Smith did fail to mention that Imus's favorite target of abuse is himself, which, to my mind, makes him twice as likable.

Josh Bloom
Hartsdale, N.Y.

I WOULD LIKE TO THANK DINITIA SMITH FOR her article on Don Imus, though she did seem more than a little bewildered by my favorite media icon. As a longtime fan of the I-Man, I know he's really a pussycat.

Margie Jones
Brooklyn

THE ONLY PEOPLE WHO LISTEN TO DON IMUS are die-hard sports nuts who tune in to WFAN, or one or two mutants who listened to him about ten years ago, before Howard Stern took over. I could get higher ratings than idiot Imus by opening my window and yelling.

Anthony Rutella Jr.
Queens

UNTIL I RAN ACROSS DON IMUS'S PROGRAM, I was incapable of laughing before lunch. I find myself nodding in agreement with his observations on the mess the world is in. Your writer neglected to say that Imus helps raise millions of dollars for the Tomorrows Children's Fund every year (in less than a week), that he speaks regularly with people of quality, such as Connecticut governor Lowell Weicker, New Jersey senator Bill Bradley, and America's most decorated living soldier, Colonel David Hackworth, and that Imus is in the Radio Hall of Fame.

C. D. Askling
Keansburg, N.J.

HOW IMUS MADE THE COVER OF YOUR MAGAZINE is beyond all reason. He is an obnoxious, over-the-hill dinosaur who should have retired years ago. Get with the times. The king of radio is Howard Stern.

Anne Acord
Norwalk, Ohio

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

One Degree of Separation

IN THE "INTELLIGENCER" ITEM "PH.D., Ph.D., Give Me the News," your treatment of Dr. Max Gomez (who has a Ph.D. in anatomy) is demeaning by innuendo [June 10]. I had the pleasure of dealing with Dr. Gomez when he was science editor at WNEW–TV in New York, at which time we did a story on the use of ultrasound to detect congenital heart disease in utero. I found him to be extremely well informed and honest. I do not believe the use of the title "doctor" is inappropriate or misleading, and I agree with the WNBC spokeswoman who vouched for Gomez's credentials.

Samuel B. Ritter, M.D.
Associate director, Pediatric Cardiology
Mount Sinai Medical Center
Manhattan

MY HUSBAND, WHO HAS A PH.D., TEACHES medical students whatever is worth knowing about neuroscience and cell biology. Your thinly disguised sneer about Ph.D.'s is an affront to people who have helped make the medical profession what it is today.

Barbara Krauthamer
Princeton, N.J.

Mr. Clean

IN HIS COLUMN "NEW YORK TO DAVE: GET Real!" Joe Klein inaccurately reported that school custodians have a union contract that calls for mopping cafeteria floors only once a week ["The City Politic," May 27]. This inadequate cleaning schedule is *not* a result of a collective-bargaining agreement but was imposed by the Board of Education in 1976, when 2,000 custodial workers were laid off by the city. Also, Klein's suggestion to use outside contractors to perform more complex custodial services is not new. Outside contractors are now performing those services in some city schools. But when the Hay Group recently conducted a study of school custodial operations in New York and seven other major cities, it concluded that schools that obtain custodial services from outside contractors received lower ratings in custodial quality than those served by in-house custodians. Klein maintains that the city overpays custodians, but the Hay Group stated that senior, on-site custodians in this city "typically have much more responsibility than their peers in other systems. This is reflected in the significantly higher total compensation of the New York City custodians." And under the current contract, the starting salaries of custodians was *cut* by 30 percent. Last, Klein thinks parents could volunteer for a mop-and-bucket brigade to clean the city's schools, but he does not understand the scope of what he is suggesting. He wants parents to be responsible for cleaning 120 million square feet of space. The idea is absurd.

James J. Kelly
President, Local 891
International Union of
Operating Engineers
Manhattan

Historical Note

The Maxwell House coffee slogan that Bernice Kanner attributed to Ogilvy & Mather in her column ["On Madison Avenue: The Best of Times, the Worst of Times," July 15] actually dates to 1907. Theodore Roosevelt is said to have uttered the words "Good to the last drop" after having a cup of the brew. For more than 30 years, Ogilvy & Mather used the slogan in its advertising with considerable success.

A Shameless Hissy?

I THINK *New York*'S INTELLIGENT AND witty arts criticism is second to none, but I wish your writers would reexamine their attitudes when it comes to Spike Lee. In 1989, your normally astute, detached political writer, Joe Klein, went ballistic over Lee's *Do the Right Thing* and hysterically predicted riots in the streets. Now David Denby, whose sane, unflappable reviews are usually a breath of fresh air, has an unseemly hissy fit over *Jungle Fever* ["Movies: Skin Deep," June 17]. It's just a movie, Dave, not *Mein Kampf.* Both critics have a right to dislike Lee personally (he can be a loudmouthed jerk sometimes) and to hate his films, but it looks very peculiar when their remarks about this particular filmmaker are so uncharacteristic of the bulk of their writing. It seems obvious to me that Spike Lee scares the city and *New York* Magazine. This may be understandable, but it is neither cool nor professional to overreact in such a manner.

Stephanie von Buchau
Larkspur, Calif.

Orient Expression

THOUGH "STRAIGHT INTO BROOKLYN" ["Fast Track," by David Grinstead, June 10] gives a fine summary of the joys of New York's third Chinatown, it misses the mark linguistically. Cantonese-speaking immigrants may not respond to *Ni hao* or *Cheh-cheh* ("Hello" and "Thank you"); those phrases are Mandarin. The Cantonese expressions are *Nei ho ma* and *Doh Se,* respectively.

David M. Bicofsky
Teaneck, N.J.

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NEW YORK

INTELLIGENCER

BY JEANNETTE WALLS

ROGER AND SHE...DESERTING DESERT STORMERS...DOCU DRAMA...NOT *TONIGHT,* MONICA

AILES TO PUMP UP A DROOPY PLAYBOY?

Roger Ailes may have an unlikely new client. Playboy Enterprises is talking to the conservative political consultant, who has worked for George Bush and Rudolph Giuliani. The publishing empire has seen better days. Its flagship magazine has been trying to reposition itself, and a number of other enterprises have faltered.

"Playboy has been trying to expand into a variety of industries, but the company's name is too closely associated with a girlie magazine," says a source. "They want to appeal to a more upscale buyer."

A Playboy spokeswoman acknowledges that the company is talking to Ailes and a number of potential consultants for advice on "refining brand position strategies for the corporation."

……

TONIGHT WON'T PLAY BALL WITH SELES

Johnny Carson won't be serving up questions to Monica Seles on the *Tonight Show* anytime soon. The No. 1–ranked tennis player suddenly withdrew from Wimbledon recently, creating a torrent of rumors—including talk that she had been in a car accident, was staying at Donald Trump's Palm Beach mansion, and was pregnant. The seventeen-year-old Yugoslavian athlete could also be shut out of the Virginia Slims Championships at Madison Square Garden in November because she won't be able to play enough matches to qualify for the event, according to a source close to the tournament. Seles wanted a forum so she could tell her side of the story, but when her representatives approached the *Tonight Show,* says a source, the producers rejected her offer of an exclusive interview.

"The proposal was run by Carson," says an insider, who explains that Seles wanted to do the segment with the *Tonight* host. "Carson is an avid tennis fan himself. He felt it would be unfair to players who had played at Wimbledon to give Seles more exposure for *not* competing in the tournament." Seles's spokeswoman had no comment.

MONICA SELES

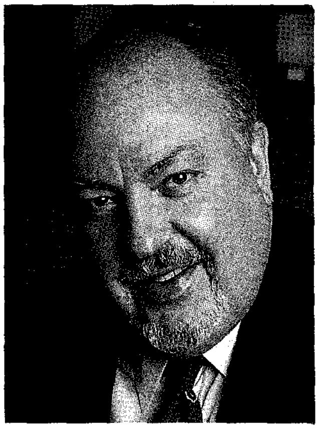
……

SHOOTING DOWN WAR AUTOGRAPHS

The United States government doesn't want the pens of its military heroes to be mightier than their swords. General Norman Schwarzkopf, Defense Secretary Dick Cheney, Joint Chiefs of Staff chairman Colin Powell, and other officials are forbidden to autograph any Desert Storm collectibles.

According to autograph expert Herman Darvick, most of the requests for signatures come from people who have bought trading cards that depict war heroes, Scud and Patriot missiles, and, in some cases, refugees. "I called Powell's office and was told that they can't sign them because it would increase their value," says Darvick.

"It is against Department of Defense regulations to sign something that could be construed as a collectible," says a military spokesman, who adds that the rule does not apply to photos. "We had gotten a lot of requests. They had to have a legal review of it." The review may not have been thorough; the spokesman says he doesn't know if they can sign books.



ROGER AILES

……

CIVIL WAR II: WESTWARD HO, BRO!

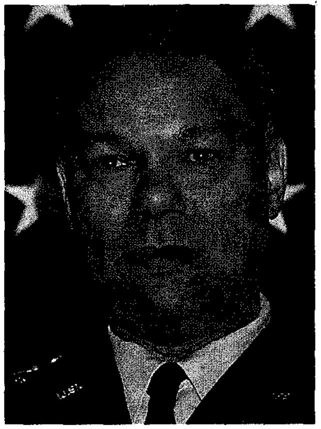
The two brothers who collaborated on the highly acclaimed PBS documentary *The Civil War* and the best-selling companion book may be facing a bit of a battle themselves. Ric Burns and Ken Burns, who deny talk that they're rivals, are working on competing documentaries about the Old West.

Ric Burns would co-produce and co-direct a nine-part series based on an idea by *Harper's* editor Lewis Lapham. Ric says he got involved in it before he heard about Ken's project, a ten-hour series produced by Time Life Video. "It's a big country, isn't it?" says Ric. "I don't know the agenda of the Time Life project, but ours is more editorially vivid." Executive producer Ken says he doesn't know who got to the Old West first: "I don't measure things in terms of time." He says he was unaware of his brother's project but calls talk of a rivalry "nonsense": "He was my No. 2 person on the Civil War thing. We were tremendously pleased with his work."

……

CRONKITE'S ON THE NEW YORK SPOT

Walter Cronkite has left some people wondering whether he still loves New York. A source says Cronkite "was dismissive" when asked to appear in a promotional television spot repeating a line from Woody Allen's *Manhattan:* "This is really a great city (I don't care what

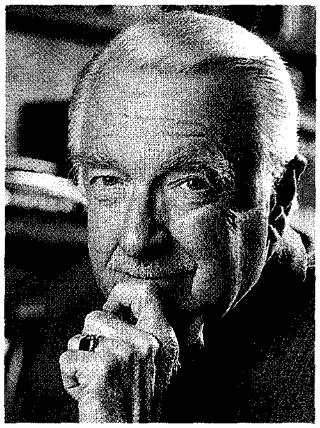


COLIN POWELL

ASSOCIATE EDITOR: DEGEN PENER

Photographs: top, Philippe Caron/Antoine Gyori/Sygma; center, Jonathan Levine/Onyx; Michael Ferguson/Globe Photos.

WILL WALTER?...CASTING AROUND...VOCAL POINT...TAG TEAM...IAMBIC PARAMETERS



WALTER CRONKITE

CHARLIE SHEEN

CAROL ALT

anybody says)."

"We approached him at a benefit, and he brushed us off," says a source. "He told us he had to clear it with his network and quickly walked away, and when we call his office, we're told he's unavailable."

The spot would have promoted a book of movie lines, to be released by the Association for a Better New York and Carol Publishing's Citadel Press this fall. The proceeds will go to city charities. "Just about everyone we've approached has immediately agreed to help," says publisher Steven Schragis. "Spike Lee is making a spot. So are Joan Rivers, O. J. Simpson, David Dinkins, and lots of others. Even Woody Allen promised he wouldn't sue if we used the line and a still from the movie for the book's cover." Schragis wouldn't, however, discuss Cronkite. Last week, Cronkite stoutly insisted, "I don't recall that at all, and no one has called me. . . . I would be happy to help out."

CHARLIE SHEEN'S A POET; NOW YOU KNOW IT

Ally Sheedy isn't the only Brat Packer diversifying into verse. Actor Charlie Sheen has just finished a book of 100 poems and is deciding on a publisher.

The book, titled *A Peace of My Mind*, was illustrated by Adam Rifkin, director of the soon-to-be-released movie *The Dark Backward*, which stars Judd Nelson. "Charlie and I have been working on [the volume] for about four years. He's a very witty, satirical, intense poet," says Rifkin, who picks "The Big White Phone," "The Gavel of Truth," and "Pogo the Clown" as a few of his favorite poems.

Is Sheen worried that he'll get the same scathing reception as Sheedy? "His stuff is so different from Ally Sheedy's. It's very biting," says Rifkin. "It's almost as if he's anticipating what people will say and laughing in their face before they even have a chance. Once people read his stuff, there will be no denying it's very creative."

Sheen, who had a cameo in Rifkin's first movie, couldn't be reached for comment.

NEWS AND NOTES FROM ALL OVER

MULTICULTURAL COMEDY: Things won't be all black-and-white on Fox TV's *In Living Color* this fall. The show is currently holding a talent search for three new cast members and hopes to find at least one Asian-American and one Hispanic actor.

According to producer Tamara Rawitt, none of the actors is defecting. "We hope that we can bring other ethnicities into the show," says Rawitt, who is scouting in New York this week, "and offer a different perspective of cultural comedy."

NEW YORK BY ANY OTHER NAME: City Hall is close to choosing a slogan for New York. The mayor's office has been reviewing submissions from more than 50 advertising and public-relations companies for a tag line for the city, and, according to a source, the field has been narrowed to five agencies. The work is being done pro bono.

"[It would be] a theme line for 1992 to be used by the Democratic National Convention, the Columbus Quincentennial, and by us to promote the city during all those events," says a spokeswoman for Deputy Mayor Sally Hernandez-Pinero, who would not say how many proposals are still in the running. "There is a hope that perhaps if we got a universal enough theme that it might have long-term application."

CAPTAIN KOCH: Ed Koch is expanding his civilian horizons again. The ex-mayor turned lawyer, diet spokesman, newspaper columnist, and TV commentator is making a guest appearance as a tour guide aboard the Circle Line on July 24. "He'll be giving his own personal anecdotes about Manhattan," says a spokeswoman for Circle Line. "We just told Koch to call it as he sees it, so we'll be holding our breath when he passes the sites that he battled over with Trump." The most potentially controversial site, however, will not be part of the tour. "Because it's an evening sail, we won't be passing Gracie Mansion," says the spokeswoman.

CAROL ALT: FROM WARDROBES TO WARBLES

Carol Alt wants to be heard—not just seen. The model is taking a stab at a singing career and is cutting her first album.

"I would describe her voice as the girl-next-door voice," says Michael Covitt, president of Benchmark Recordings, the company that has signed up Alt. He says the model, who has also been acting in a number of films lately, "has taken a few singing lessons and practices every day, and gets better every day." He notes that she also plays guitar, and "it wouldn't surprise me" if she strums a few tunes for the still-untitled album, whose cuts will include "How We Gonna Get Along?," "Take Me by Surprise," and "You Know You Want It." When asked about Alt's range, Covitt said, "It depends on the song. Her voice is in the middle of finding itself. She's got a large range, but we try to keep it small for the songs."

Photographs: top, Eddie Adams/Sygma; center, Greg Gorman/Gamma Liaison; bottom, Adam Scull/Globe Photos.

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RADICAL CHIC

"I DON'T KNOW WHY IT'S HAPPENED—THE big applause," says Issey Miyake, sipping whiskey neat in a spacious suite in Paris's Hotel Bristol, on the Faubourg Saint-Honoré. "For me, it's new." And a little uncomfortable.

It wasn't so long ago that Miyake would call his Tokyo office from one of his twice-yearly women's-clothing shows in Paris to ask if he was still in the business of being fashion's foremost radical. He doesn't do that anymore, and he's happy about this turn of events. But something nags at him. Success is too static. Miyake's "great pleasure" is risk, he says. "I have such energy. I tell myself, 'Stop it, Issey; it's too much.' " But he can't stop. At 53, he's still scouting fashion's horizons when many in the trade are yearning for the safety of their mothers' skirt lengths.

"I am Taurus," Miyake says. "I am a bull." Perhaps that helped him survive a childhood that ended at seven, when the atom bomb was dropped on his native Hiroshima. His mother subsequently died from radiation burns. Asked how the war affected him, he points to his kinky hair (unusual for a Japanese) and laughs. He doesn't laugh when asked about his father, an officer in Japan's wartime army. "I don't know because I'm not interested about military days," he says.

Riding his bicycle home from an after-school art club one day, he saw his future in a dress-shop window on Hiroshima's main drag. "I was interested," he says, "but I was afraid to say it. My father was a soldier. It was not the right place or the right time."

America would be better, he thought. "It was a new world. A dream world." He imagined himself a costume designer for Gene Kelly, Fred Astaire, and Audrey Hepburn. Sensibly (it was the late fifties, after all), he decided instead to study something more mainstream—and acceptably manly: graphic design.

"But I was getting more interested in clothing," he says. As a college student, he entered a sketch competition sponsored by a Tokyo fashion school and won second place, after Junko Koshino. He entered again and placed second to Kenzo Takada, the first male who'd been allowed in the school. Years later, the three would be key figures in the group that internationalized Paris fashion—leading the way for American designers from Patrick Kelly to Oscar de la Renta. But at that point, only Paris mattered, even for Japanese manufacturers. "They were following French couture," says Miyake. "The only question was who could make the fastest copy."

He spent the mid-sixties as a free-lance designer of calendars and posters. "I made clothes and found I knew nothing about fashion," Miyake says, laughing. "In that way I found myself." He still dreamed of New York but went to Paris to learn, arriving six months after Kenzo. In 1966, after a year in the school of the Chambre Syndicale de la Couture, Miyake landed a job with Guy Laroche. Two years later, during the May student and worker uprisings that were sweeping Paris, Miyake quit. "I wanted to be on the streets," he says. "I found myself with no money."

Although he soon went back to work for another couturier, Hubert de Givenchy, Miyake's course was set. On vacation, he finally made it to New York and met the art director Henry Wolf and photographer Richard Avedon. "People were snobbish in Paris, especially in haute couture," Miyake says. New York was something else—and he longed to return. Certainly, there was little going on at Givenchy to keep him in Paris. In those days before the widespread use of Polaroids and videos, his job was sketching outfits—"a hundred sketches a day"—for couture customers who would order from the drawings. After a year, he told Givenchy he was leaving for New York. "He'd just come back from New York," Miyake says. "He understood."

It was 1969. Miyake was 31. He moved into an East Fifties apartment across a courtyard from a school friend, Kiyoshi Kanai, and his wife, Jun, a fashion editor. Friends introduced him to another editor, June Weir, who looked at his sketches and helped him get a job on Seventh Avenue working for Geoffrey Beene. "I knew a dress," Miyake says. "From *Harper's Bazaar.* A very American dress. Football and paillettes. Geoffrey Beene. I like him very much." The feeling was mutual. Today, Beene praises his ex-assistant's eye for fabric and texture and his "complete concept of modern design."

Miyake had been working for Beene for only five months when he was felled by an overactive social life—complicated by the lingering aftereffects of a childhood bout with osteomyelitis. Miyake was working nine to five, then studying English at Columbia, then going to parties. "*Many* parties," he says. "Discotheques and theater. I didn't sleep at all. I got tired. I got sick. Then I went back to Tokyo and I had to work. I had no money to go back to New York."

He started free-lancing again—designing world's-fair uniforms and early stretch clothes, among other things—and established his design studio in 1970. He found eager collaborators in the local fabric mills. "People in Japan were waiting to do something," Miyake says. People here

Photograph by Corina Lecca.

were waiting to buy it. After seeing his first, small line, Bloomingdale's gave him a corner of his own in the store.

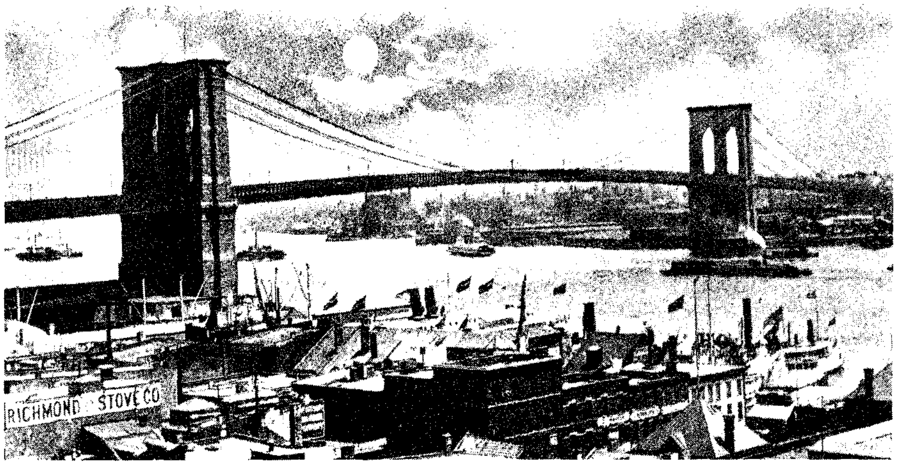
Miyake soon realized that he could have the best of all worlds. He didn't need to be in New York. He could design at home, encourage the eager fabric craftsmen and mills of Japan, show in Paris—and still visit New York. Miyake first showed in Paris in 1973, after hooking up with Didier Grumbach, the Paris entrepreneur whose Createurs & Industriels brought designer ready-to-wear clothes to the world stage. "I chose nice time to be born," Miyake says. Starting "small, small, small," in just ten years he built a multi-million-dollar international empire and a reputation as fashion's premier innovator.

The free spirits of the sixties and early seventies inspired Miyake "to have a reason for being," he says. "I didn't want to go back to the past, because I saw it in Paris." His own work was contemporary and ever more avant-garde. "To make something new, you cannot appeal to the majority," he says. "I also knew I couldn't do what people call fashion. I decided to make clothes. The difference was very clear to me. Once in a while, what I do might connect with fashion. But I don't believe in it. I believe in a human being and a piece of cloth."

Miyake does not believe in trends, either—though his East-West synthesis became one: "I have a different way of working." So in the early eighties, when his compatriots, led by Rei Kawakubo and Yohji Yamamoto, took Paris, Miyake stayed apart. "Nationality is not what you are," he says. "Nationality is not necessary for creation."

If Miyake had a country, it would likely be the nation of technology. "New materials, new things, free and change the mind," he says. When he began designing, "it was a changing time. Design was there to be used for self-expression." Dismissing the eighties as "materialistic" and less about expression than about self, Miyake is upbeat about the new decade. "Now, the duty of design is to rejuvenate people, make them healthier and more energetic. Nothing surprises anymore. Design has to take a new step to give energy and pleasure. Design is the admiration of life."

His fall 1991 collection was shown on women wearing visors resembling stiff, extra-long eyelashes that extended over slicked-down hairdos and raccoon-streaked eyes: A flat, square folder shakes out into an origami evening jacket. Unevenly drip-dyed and machine-pleated gym and underwear basics in ultra-thin jerseys form sexy layers. Gunmetal jersey separates look like vinyl but breathe like knit. And all combine a young man's visions with mature execution. Miyake's clothes are so alive they seem to have been conceived in the winds of change. ■



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WHAT'S NEWS

THE NETWORKS TRY PACKAGING

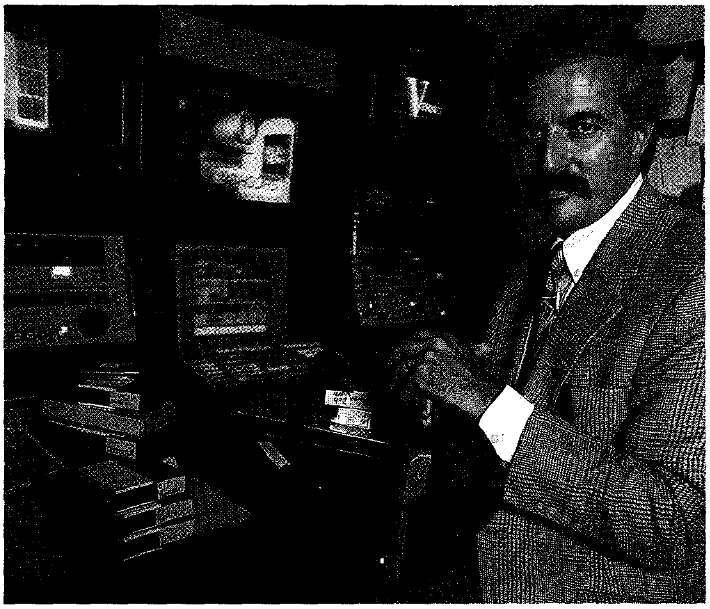
WITH EACH PASSING DAY, THE HEADLINES seem bleaker for television news. Last month, an FCC report predicted further audience losses for ABC, CBS, and NBC, particularly among the higher-income viewers so prized by advertisers. By the year 2000, the FCC said, some smaller TV stations may have signed off permanently.

Then, just last week, ABC News announced more bureau closings and the layoff of as many as 100 correspondents, producers, and support staff. While NBC and CBS News have already suffered through mass firings, ABC was considered the strongest, most successful news operation. Next month, when journalist Ken Auletta's study of the three networks is published, there'll be more requiems for the former heavyweight networks. Auletta's book is a narrative of the years since new owners acquired ABC, CBS, and NBC in the mid-eighties, just as cable and VCRs were crashing the party. His title: *Three Blind Mice.*

Why, then, haven't they gotten the word of the death of TV news at Andrew Heyward's little shop of news hours over at CBS? Producer Heyward and his staff of around 60 have one modest network hit and two more series in tryouts this summer. The success is *48 Hours,* a kind of parachute journalism: CBS correspondents drop down to cover one story over a period of two days ("Crack Street," "Moscow Vice," "Trauma," "Spring Break"). Just three years old, *48 Hours* is beginning to flourish on the prime-time schedule at ten on Wednesdays. The tryouts, *Verdict* and *Whose Side Are You On?,* take up, respectively, a courtroom trial and a burning "issue of the day." All three represent reality programming—not traditional TV magazines or news documentaries, but shows "based on" news.

Reality programming is one of the reasons behind the smiles—and the hiring—at Heyward's unit. It also helps explain why the obituaries for television news are premature. Network news is not dead, just more difficult to recognize.

In the beginning, the networks' news divisions aspired to real—not "reality-based"—journalism. Bureaus across the U.S. and around the world actually covered stories. Reporters reported; camera crews shot news film (later, videotape) and fed it to New York, where editors edited on deadline. It was expensive: News budgets ran close to $300 million a year just before the arrival of the new owners. There were gaps in coverage but glory as well: the space shots, the civil-rights movement, Vietnam, political campaigns. The early-evening newscasts were cherished as the jewels in the crown—they had the biggest audiences, the most prestige, the best-paying jobs.



CBS HERO: *Andrew Heyward, a master of "reality programming."*

Now power has shifted. The networks have been getting out of the very expensive news-gathering game. They are now, or are about to be, in the business of making low-budget product. "The action is in the magazine shows and in reality TV," an executive at CBS says. "*60 Minutes, 20/20, 48 Hours.* These are the shows that make money for the networks."

The arithmetic is so simple, even the journalists have figured it out. One hour of prime-time entertainment product costs around $1 million to make; the West Coast "creative community" is not modest about its prices. An hour of reality-based news product costs half that. It also comes in under the costs of the evening newscasts. "We don't have to cover the news anymore—at least the reality shows don't," the same executive says. Instead, reality-show producers subscribe to *USA Today* and *The Wall Street Journal;* they watch CNN. "When they pick up on a good, hot breaking story, they can roll in and retell it," the executive explains. "We don't go out and report developments. We let others find the story. Then we repackage the news as dramatic narrative."

These shows—because they're grounded in the news—don't have to worry about being judged by the glossy production values of entertainment: How could a story with Barbara Walters as its star reporter or an investigative piece featuring Mike Wallace look "cheap" to the home viewer? Yet the same reality product, in part because it is drama, does quite well in prime time. *48 Hours* manages a respectable twenty share; entertainment shows with shares in the low twenties are considered successes. And, of course, *60 Minutes,* the mother of all reality shows, finishes consistently among the shows with the largest audiences. While the evening newscasts soldier on with depleted staffs and audiences, *60 Minutes* earns a profit of $70 million a year.

The rise of Heyward at CBS reflects the shifts in power—and money—at the networks. Heyward, 40, has been at CBS for fifteen years. Until recently, his career trajectory followed that of many bright, fast, self-assured young men and women at the networks. A native New Yorker, he went to Harvard, made Phi Beta Kappa, and started right after graduation as a gofer at Channel 5 (then a Metromedia station). He produced *The Six O'Clock Report* for WCBS–Channel 2 and joined the network about the same time that Rather was taking over the news from Cronkite.

Heyward and Rather have worked together ever since. In 1986, when Howard Stringer, then acting president of CBS News, had the idea for "48 Hours on Crack Street," the forerunner of *48 Hours,* Rather was the anchor. Earlier this year, with the *CBS Evening News* still losing ground to Peter Jennings and with Rather himself supposedly in trouble, the show's executive producer was dumped. Heyward was the top candidate to take over the showcase news—and here he departed from the script.

Associates say he was offered the job

Photograph by Nina Barnett.

and turned it down; Heyward prefers to say that he took himself out of the running. "There's no question that when I came here, the *Evening News* was the *ne plus ultra* for a producer," Heyward says. Normally, a broadcast journalist worked his way up the hierarchy, from local news to network bureau (foreign or domestic), to New York to the *Evening News.* "In the old pattern," Heyward says, "you earned a long and productive career on the *Evening News* and then went across the street to *60 Minutes.* That was the ultimate." Now, he acknowledges, there's a "changing landscape; the networks grope for a new identity, and so do the people who work for them. We have more options."

Some of these new options could transform once and for all the way the networks' news divisions are organized. The new business-minded ownership of Laurence Tisch (CBS), John Welch (NBC), and Thomas Murphy (ABC)—Auletta's mice—seeks still more cuts in staff and still more product from the (depleted) news divisions. One way around this seeming paradox—aside from the obvious command "Everyone work harder!"—is to create entertainment-style spinoffs.

Heyward's unit has been especially adept at such product development. *48 Hours* was first tested as a two-hour news special. *Verdict,* the new series that parachutes down on a courtroom trial, developed from two *48 Hours* broadcasts covering criminal trials. *Whose Side Are You On?* is a haircut of *Verdict.* A hot-off-the-front-pages issue is reprised (more clips from the videotape library); then two advocates argue each "side." On July 26, lawyers Susan Estrich and Alan Dershowitz argue about using rape victims' names in stories. All three CBS series have another element in common: the Tisch appeal of being produced by the same unit on the same budget line. The networks' owners may be blind, but they are not dumb.

The development model, however, may lead to news's imitating entertainment in another sense. As Tisch et al. consolidate news gathering and search for revenue-producing programs, go-getters like Heyward will redefine themselves not as network producers but as independent programmers. They will package shows and sell them on the open market. "I can foresee a community of free-lancers," says Heyward, whose own contract is up this year. "Instead of going up the ladder bureau by bureau, now, like Hollywood syndicators, they'll go from gig to gig."

Paul Sagan, one of CBS's bright young executives, is taking that next step. Sagan, 32, has worked for CBS for sixteen years, "since a summer job during high school." This month, he's leaving to start his own program-development company. As an independent, he can sell product back to CBS—or one of the other mice. ■

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The Bottom Line/Christopher Byron

WHAT PRICE VIGILANCE?

QUESTIONS ABOUT BCCI'S AUDITORS

IT'S TIME FOR SOME STRAIGHT ANSWERS from Price Waterhouse in the BCCI scandal. That seems a fair response to the shucking-and-jiving performance being put on by the London and New York offices of the multinational accounting firm that for years audited the books of the Bank of Credit and Commerce International. This $22-billion offshore bank turns out to be one of the crookedest, most fraud-riddled institutions in the history of international banking—and for much of BCCI's history, Price Waterhouse has audited some or all of its books.

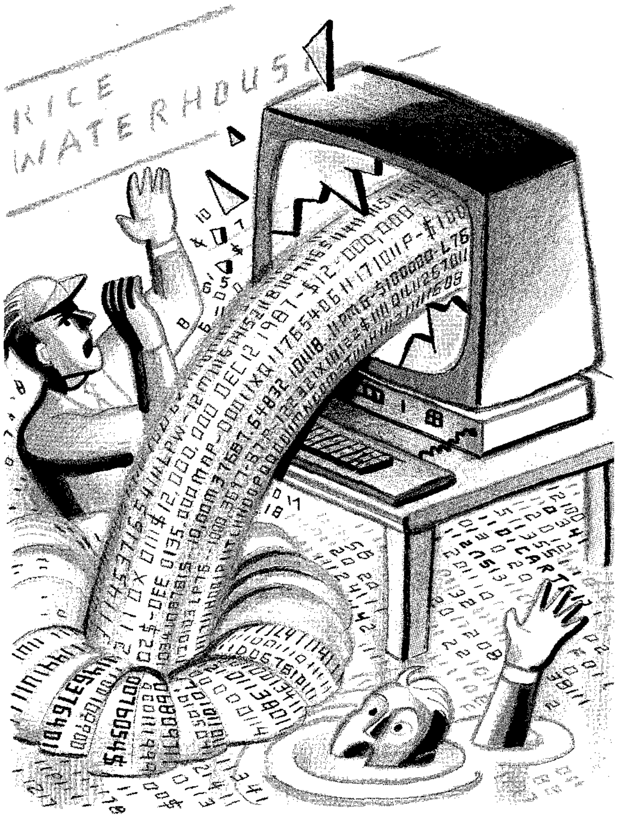
In recent weeks, scrutiny of BCCI has intensified in the press and among law-enforcement authorities, and Price Waterhouse has tried to deflect criticism by ducking behind the multinational structure of the firm. Thus, the New York office has argued that its London office really amounts to a separate partnership governed by separate policies and rules.

For its part, the London office has sought to hide behind British "confidentiality rules" barring discussion of client affairs. But in the aftermath of the Bank of England's shutdown of BCCI two weeks ago, Price Waterhouse has changed its tune, with the London office now claiming that it was working secretly with the Bank of England to shut down BCCI all along.

It's an assertion that may well be true. But that's small comfort to depositors who may now be out as much as $15 billion for relying on the accuracy and completeness of the firm's see-no-evil audits in the meantime. And the claim also won't do much for the public image of Price Waterhouse itself, a firm that seems destined to be dogged by suspicions—baseless or not—that it sold out a client simply to avoid trouble for itself.

The situation began to develop last month when evidence surfaced of a top-secret Price Waterhouse report prepared for the Persian Gulf sheikhdom of Abu Dhabi, the bank's largest shareholder ("The Bottom Line: The Big Muddy," June 24). The document detailed a stupefying multi-billion-dollar track record of bribes, payoffs, and records falsifications by BCCI's top brass, stretching back for at least a decade.

At the time, Price Waterhouse officials refused to say anything at all about the bombshell report. Yet scarcely had news of the report's existence gotten out when the accounting firm secretly slipped a remarkably similar version to the Bank of England, the lead member of an intergovernmental "college of regulators" that has theoretically been overseeing BCCI's worldwide activities since 1988. That report in turn forced the British central bank to act, leading to BCCI's headline-making shutdown in Britain and a number of other countries over the July 4 weekend.



Was Price Waterhouse overwhelmed by the numbers?

Shutting down BCCI was, if anything, overdue. This scandal-tarred bank—founded by a Pakistani businessman, Agha Hasan Abedi, in 1972—has left a stink on everything it has touched. The bank has already pleaded guilty to laundering drug money for Panamanian strongman Manuel Noriega through a BCCI branch in Tampa. And it's also linked, through some suspicious-looking transactions, to the Atlanta branch of Banca Nazionale del Lavoro, which helped finance exports to Iraq in the eighties ("The Bottom Line: The Iraq Connection," February 11).

The bank also turns out to have been a secret, behind-the-scenes controlling shareholder in an apparently illegal takeover of what is currently known as First American Bankshares, of Washington, D.C. This affair now threatens to destroy the career of Clark Clifford, an elder statesman of the Democratic Party. Clifford served as First American's chairman following the takeover, and he claims that he simply had no idea who really owned First American.

Similarly, the bank has been heavily mixed up in the affairs of Saudi businessman Ghaith Pharaon. According to a recent article in the *Wall Street Journal,* Pharaon acted as a front man for BCCI by buying First National Bank of Georgia from Jimmy Carter's banking buddy Bert Lance in 1978, then selling it to First American in 1986. The article portrays Pharaon basically as a BCCI borrower working as a stalking horse for the bank.

Yet internal BCCI records indicate that during the period in question Pharaon was actually one of the bank's largest shareholders, with a stake that at one point totaled 15 percent of BCCI's stock. Pharaon's lawyer, Richard Lawler, confirms that during the period at issue, Pharaon was a "significant shareholder." If BCCI had been a U.S. institution instead of a stateless multinational miasma, federal banking law would have compelled the disclosure of Pharaon's role as both a shareholder and borrower.

Now dirt from BCCI is soiling Price Waterhouse as well. The firm is having a tough time explaining why it said nothing publicly on the messy situation for years, then suddenly blew the whistle on its client once news of the bank's hanky-panky began to appear in the press.

The official Price Waterhouse explanation—that the firm was quietly working behind the scenes with the Bank of England all along—itself raises questions. According to a Price Waterhouse spokesman, the firm began working on its whistle-blowing report in March 1991, at the Bank of England's request. The spokesman added, rather vaguely, that the

Illustration by David Suter.

firm had been "regularly in touch" with the central bank before then as it worked to "put the jigsaw pieces together."

But how much information did anyone need before taking action against what was clearly a rogue bank? Price Waterhouse obviously had plenty. Not only has it been exclusive worldwide auditor of BCCI since the start of 1987 but starting in 1975, it audited BCCI's books and records in the Cayman Islands, where much of the bank's worst shenanigans appear to have gone on.

For example, in the Cayman Islands, Price Waterhouse was auditor of record for an institution known as International Credit and Investment Company. According to a top BCCI official, this BCCI-affiliated entity was used in what amounted to a financial shell game designed to cover $450 million in currency losses in London.

In London, Price Waterhouse had auditors on the premises at BCCI headquarters nearly every day. They would thus have been in a good position to observe what a BCCI source says was "special treatment" given some 6,500 apparently bogus account files kept segregated from all others at the bank—many off the premises and at the London home of the bank's second-in-command, Swaleh Naqvi. Last week, a Price Waterhouse spokesman declined to deny that such an arrangement did in fact exist and that auditors at the firm were aware of it.

The authorities in New York tell me that in March 1990, Price Waterhouse issued an "internal audit" of the bank that raised questions about "hundreds of millions of dollars" that could not be accounted for. But Price Waterhouse's official audit of the bank's 1989 accounts, released to the public a month later, gives no indication of anything amiss.

Last week, the firm's officials pointed to a two-sentence footnote in the report—which said that the Abu Dhabi government had pumped $400 million in new capital into the bank—as evidence that Price Waterhouse was trying to "send a signal" that something at the bank was amiss.

When asked why the firm hadn't tried plain English instead, a Price Waterhouse official answered that doing so might have triggered a run on the bank. Maybe so. But since when is it the role of an accounting firm—no matter how big and prestigious—to issue incomplete or even misleading bank audits in order to head off financial panics? This fraud-drenched bank should have been shut down years ago. Price Waterhouse's decision to equivocate on the matter simply let the situation fester as the BCCI brass went about their business, wrapped in the apparent legitimacy of thumbs-up financial audits. ■

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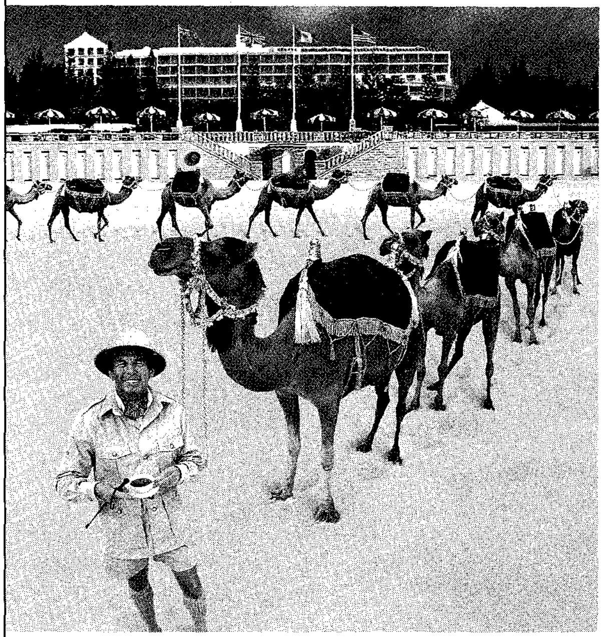
John Jefferis, *General Manager*



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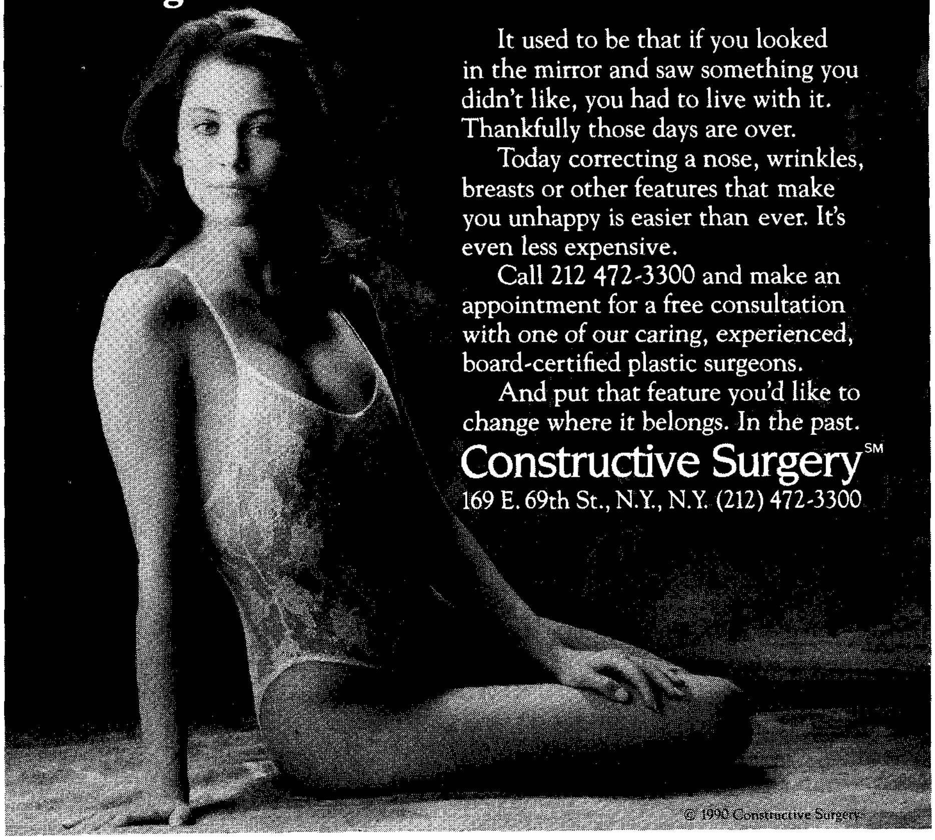

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FAST TRACK

EDITED BY CHRIS SMITH

BRIEF LIVES

MEN AND *BOYZ*

Manchild in Hollywoodland: Larry Fishburne.

AT 29, LARRY Fishburne still possesses the gangly hyperactivity of an adolescent. He's forever doing voices—Mike Tyson, De Niro in *Mean Streets*—and swiveling around in his restaurant chair to see who's passing on the sidewalk. "My first part was in the second grade, in Park Slope," Fishburne says. "I was Peter Pan, the boy who never grows up. I still am—I play make-believe for a living."

It would seem strange, then, that Fishburne gives the best performance of his career as a heroic, disciplinarian father in the harshly realistic new film *Boyz N the Hood* (page 40). As a single parent named Furious Styles, Fishburne quietly wills his son out of danger in South Central Los Angeles. It's a long way from Fishburne's résumé of exuberant, cartoony types—like Jimmy Jump, the leering, bloodthirsty hood of *King of New York*, and Cowboy Curtis, the Gomer Pyle–voiced buckaroo of *Pee-wee's Playhouse*.

But Fishburne has thought a great deal about fathers and sons. His own dad—a stern giant of a man who worked as a guard in a Bronx juvenile prison—moved out when Fishburne was three. "In some ways, I'm still looking for my father," he says. "I've done a lot of crazy things to try to get him to express his love for me."

Not unlike his *Boyz* character, Fishburne and his wife, who live in Bedford-Stuyvesant, have taken in a relative's son who was struggling in school; they also have a three-year-old boy of their own and another child on the way this fall. Next spring, Fishburne will make his Broadway debut in August Wilson's *Two Trains Running*. Still, he seems especially pleased talking about his father's reaction to a *Boyz* screening. "He raised an eyebrow and nodded, like this"—Fishburne tilts his head slowly and approvingly. "He's getting better, and I'm getting better." C.S.

FREE ENTERPRISE

Adventures in the Skin Trade

THE DAY BEFORE ADAM Glickman's new store opened at 351 Bleecker Street, a passerby did a double take at the sign hanging outside. "Condomania," she read. Pause. "Are you selling condos," she asked warily, "or condoms?"

The latter, ma'am—who'd try to sell real estate with the economy going down the tubes like this? The rubber trade, on the other hand, is booming; and with this all-condoms store, Glickman and partners Davin Wedel and Suzie Landolphi have brought a whole new meaning to the term "niche marketing." More than 200 FDA–approved brands hang on one wall—"The Germans and the Japanese make the best ones, just like cars," Glickman says—while opposite is the novelty selection, where banana-shaped condom carrying cases nestle alongside Happy Sperm soaps-on-ropes. "I sold 100 glow-in-the-dark condoms in two days, and I'm all out of the strawberry-flavored ones," he says.

Glickman, 24, has been into rubbers big time since his student days at Tufts: His thesis was entitled "Condoms: The Private Sphere and the Public Domain," and in 1987, he and Wedel, who's also 24, marketed a Tufts University Condom. The partners think there's an equally eager market for Condomania's lovesexy wares. "Nowadays, being socially concerned is very hip, and using condoms is socially conscious," Glickman says.

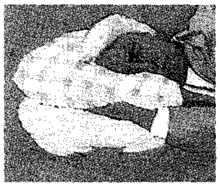
Ah, social consciousness—that must have been what animated the two men who, on Condomania's first day, asked Glickman for his biggest condom. He led them to the display of Magnums. "Thanks," they told him. "Now we'll just stand here and wait for someone to buy one." REBECCA MEAD

Rubber soul: Inside Condomania.

Photographs: top, Peter Morello; bottom, Andrew Garn.

JULY 22, 1991

MR. PEEPERS'S NIGHTS: *Sur le Toit*



As I lay on my bed of pain in Paris looking at the reflection of my cramped body writhing in the orange lacquer ceiling, I wondered which food criminal was responsible. Was it the irresistible steak au poivre, the fries or the snails at Les Gourmets des Ternes? Impossible. The croque-monsieur at La Palette? Doubtful. The horse hoof en gelée? Or maybe I would have to cast back to Venice.

I was on the roof of the Hôtel Meurice in a wonderfully strange and luxurious orange apartment. If I went upstairs to the mirrored rooms, I could see the gray slate roofs of all Paris. It was cold with that special cruel wet cold of Paris, and even the thought of it made me shiver in my pentagonal lacquer cocoon. I picked up the phone and canceled my reservations at L'Ami Louis, then Taillevent. One phrase of Gael Greene's description, "massive slabs of ethereal foie gras," was enough to set off another gastric *crise*. But I, who would pay $7 for orange juice and $9 for a croissant, I, great friend to the mini-bar, balked at sending a messenger to the drugstore. Even agony in Paris was somehow to be prolonged.

I studied the ants entwined with lilies on Salvador Dalí's *Lilium Auratum Formicans* on my walls. Dalí lived in the Meurice for years. Hotels with a lot of gold appealed to his monarchist tendencies. Then I read sheafs of clippings on places I would never go, things I would never eat, this trip. I thought perhaps I. M. Pei's glass pyramid at the Louvre would heal me, and I descended into the glass tomb, but I stalled in the *antiquités Étrusques,* my expressions of pain their own small display for the passing Japanese. The Japanese and the French have found each other, and it's a big love, for the French respect money and mystery, and the Japanese have both. Americans have long since ceased to hold any surprises for the French because of the dangerous flood of American sitcoms washing over the French tube. No country (except perhaps England) should ever be allowed to export its television.

The Ritz Bar's perfect club sandwich.

Four years had changed Paris. The Louvre workers were briefly on strike; then the newspapers. German tourists with alligator briefcases and fur-lined raincoats stared up at a shrouded Louvre. The Marais was all built up with bad-art galleries.

In a gallery around the rue des Beaux-Arts, I came across a forest of tall foam trees and, in the back, some foam bark and vegetation wall hangings that looked disturbingly familiar. They resembled a piece of sculpture I had just thrown out in Connecticut.

"Piero Gilardi! I had one of his pieces, but it fell apart years ago. I finally threw it out," I told the gallery woman.

"Everyone who bought them in the sixties says that. But now he has a new method with the foam. They don't disintegrate anymore," she said, moving toward me with the price list.

The Boulevard St-Germain area near the rue des Beaux-Arts now looks like a cross between Richard Camp on Montauk Highway and Pimlico Road in London. There is a big move to sixties-style Indian bedspreads and pillows, and Ralph Lauren country style—tree-trunk pencils and rough-hewn bark things, quilts and denim. Carefully, I approached Madeleine Castaing's store, afraid it might at last have perished, eaten by this multicultural maw. But there it was on the corner, still as wackily brilliant, as chicly decrepit as ever; the best thing in Paris, its true soul, is here. With 96-year-old Madame upstairs creaking around, it's almost as though Chanel and Piaf were still in town. I snuck a peel of pale-green paint from the damp walls just in case.

A criminal again! Stealing the paint from the walls. I have a criminal record in France and am always drawn back to the scene of my arrest, the Galeries Lafayette, where every other woman looks like the woman in the blue raincoat who tapped me on the shoulder more than twenty years ago. She was old then. Maybe 45. She must be dead or retired.

"Hôtel Meurice!" I said to the driver, flinging my packages in the taxi but still looking behind me for the blue raincoat and the thin claw of the law.

Finally, I limped over to the Ritz Bar for the perfect club sandwich as suggested by *W* and a healing $15 beaker of scotch. The club sandwich was a masterpiece, worthy of the harp music that accompanied it. It had taken me half a lifetime of racing around, falling out of little cars onto the sidewalk at Castel's at dawn, to understand Paris: an expensive hotel, simple food, and never early in June.

"What's that?" said the first customs officer at Kennedy airport, looking up at my six-by-six-foot carton from Venice.

"A lamp shade," I said out loud. "Confessed criminal," it said in my brain.

"He has all the papers," said a friend as the officer immediately waved us over to the few glum travelers stranded in the red-light section.

"Never say one unnecessary word. It's like giving a deposition," I said.

A woman from Chanel who was traveling with four or five gigantesque black trunks stamped HAUTE COUTURE destined for East 57th Street smiled, beckoning us to her line in the red-light section. Here other eyes stared, filled with pity at the size of my carton. The Chanel woman held a stack of forms.

A Senegalese man was having his baggage dissected. Watches, gold chains, white plastic sandals, innumerable tissue parcels emerged from the metal case and were lovingly

Photograph by Frederico Mendes/Sipa.

MR. PEEPERS'S NIGHTS

unwrapped, rattled, savored, and held upside down. A gold-chain expert was called in to weigh the goods with her hands.

"After you," I said, waving the Chanel lady ahead, for I was determined to wait until each last Senegalese "Rolex" had been studied and dangled in the air.

"Not one unnecessary word," I muttered, as I, the criminal, advanced, wheeling my crate, which could easily have sheltered a homeless family, ahead of me in its own cart. And I stood there, shadowed by its immensity, flushed with a fever of over 103 degrees.

"Studium Venetia," the customs man read.

"A lamp shade," I said, trying to imitate Count Volpi but thinking irresistibly of Taki being led away.

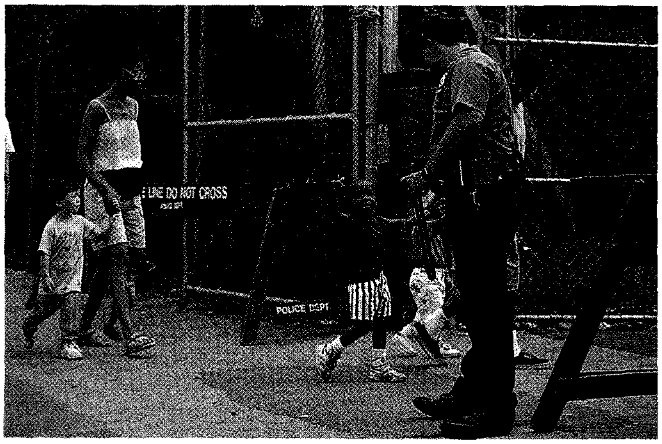
"Big," he said, and stamped my form and sent me home.

NEIGHBORHOOD WATCH

THE OTHER SIDE OF SUMMER

OFFICER ED ANDERSON lives on Staten Island. He works the First Precinct, around Wall Street. Some weekends, he'll visit Greenwich Village, wandering as far east as the Second Avenue Deli—"that's the best."

But the East Village? Tompkins Square, where he found himself one day last month, guarding a corner of the shut-down park? "I wouldn't come over here off duty. It's a rough area. There's no place to go here with a girl—where would you go?" he asked. He turned his head toward a wall mural across the street—a skull-faced Pharaoh with thunderbird wings glaring amid ankhs, hieroglyphs, and a single pale-blue eye. "King Tut's?" read Anderson. "I wouldn't even want to know what that is."



When worlds collide: Cops and kids at Tompkins Square Park.

The police came to Tompkins Square on June 3, 200 strong, converging before dawn to break up an encampment of the homeless and clear the park for renovation. Eight-foot fences rose at the edges of the park and within, carving a few open niches—playgrounds, a dog run, handball and basketball courts—each with an entrance, each entrance guarded by police. Still more took positions around the perimeter, hanging their riot helmets from the fences. The job was too big for the local Ninth Precinct. Young cops rotated in from all over the city to fill shifts on the 24-hour guard.

By this day, late in June, most were on their second, third, fifth tour of duty at Tompkins Square. They knew the drill. A sergeant circled the park, reading the rules to the incoming shift: "The playground is closed except for children; the playground closes at nine; no climbing the fence; no posting literature, no drinking alcoholic beverages." "How 'bout an egg cream, Sarge?" a patrolman joked. "I didn't mean you gentlemen," the sergeant snapped back. A little boy crossing the playground checkpoint stopped to ask a new arrival what precinct he came from—"and can I look at your gun?"

The patrol was easy, the officers said, just standing in the sun, but the neighborhood was weird. They traded stories of oddballs: an old wino who complained because he couldn't use the park to have sex with a teenage runaway; a Vietnam vet who pushes a wheelchair loaded with half a dozen dogs; kids with earrings through their lips. Adventurous officers tried pierogi at the Odessa coffee shop; most stuck with slices at Nino's Pizza.

Not all the police knew why they were there, why they'd shut Tompkins Square down. One gestured beyond the fence and mused, "The park didn't need any work. Maybe a few benches but, I mean, $2 million toward fixing that? Put it toward one of the buildings around here. They're only moving the homeless to someplace where they're going to have to move 'em again."

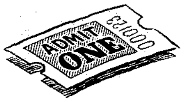
More often, they talked like Ed Anderson, his youthful face glistening in the heat behind big dark glasses. He doesn't know the area, he granted, but he'd heard the park was closed as a health hazard. The city, he said, wants to clean it up, but the crazies and the anarchists won't let them. He nodded toward a couple dozen ragtag protesters across Avenue A, said reinforcements come in from the suburbs on weekends. "We have to kind of watch over the park," he said, "or they'll storm it."

"It's not their neighborhood—they don't care," said Sandi Andersen, chairwoman of the local community board's parks committee. "There's no trust, there's no respect, because they don't act like they should have respect. When they're making comments about some 'chickie, chickie, chickie'—and that's mild—how can you respect the cops?" The board has demanded that the rest of the park be reopened, and that "anything other than a normal police presence be removed."

The police presence, in fact, is shrinking—slowly. Each week, as resistance weakens, as weekly "Walk the Pig" protest marches grow smaller, the detail is cut back. By mid-July, the Police Department expects the Ninth Precinct and a 25-man task force to have the situation in hand. Tompkins Square's homeless are gone, too, though not far: Their "Dinkinsville" has risen in empty lots just blocks away. Meanwhile, behind the fence, demolition has begun. The Parks Department hopes Tompkins Square will be open by next summer; some $2.3 million for renovation is said to be safely tucked into the new city budget. But there is no definitive schedule, nor any contracts yet for rebuilding. "There's no story here—it's over," one cop declared just three weeks after the siege began. But the fences still stand around Tompkins Square Park. The police ranks are thinner, not gone. RUSSELL MILLER

Photograph by Porter Gifford.

HOT LINE



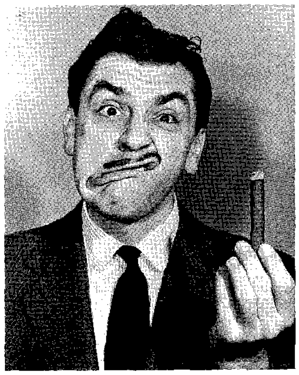
THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

VIDEOS

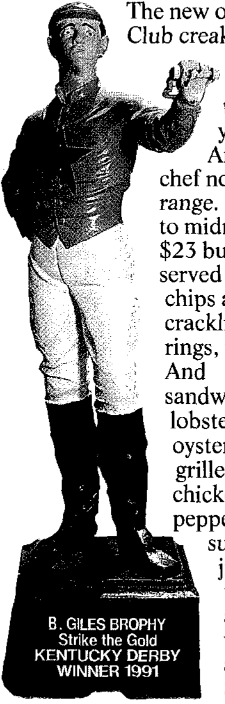
***It's a Mad, Mad, Mad, Mad World* ($29.98): Terry Thomas, Ethel Merman, and Phil Silvers star in this zany, dopey sixties movie about a search for uranium out West. A newly restored print of the Stanley Kramer comedy has just been released.**

***The Best of Ernie Kovacs* ($19.95 each): Always ready with a cigar and a wisecrack, Kovacs was one of TV's pioneering comics. White Star Video now has five one-hour cassettes highlighting his best comedy bits.**



ASK GAEL

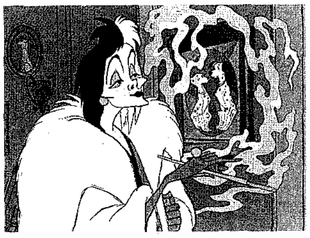
Where can I go for a light supper after the theater? The new old "21" Club creaks and bends with the times, a young American chef now at the range. From 10 to midnight, the $23 burger, served with chips and crackling onion rings, is $15. And sandwiches—lobster roll, oyster Po Boy, grilled chicken, and pepper tuna sub with jicama, tomatillo, and wasabi—are $12–$17.



Peter Freed

MOVIES

101 Dalmatians: Enough of Robin Hood, the Terminator, and Julia Roberts! For something old-fashioned and family-oriented, this Disney classic is perfection. Cruella DeVil may be the best Disney villainess of them all.



THEATER

"Serious Fun": It's year No. 5 for this Lincoln Center festival. This week's lineup includes dance (*It's a Girl,* performed by Anne Iobst and Lucy Sexton), comedy (the Blue Man Group), and artrock—that's how Art Zoyd describes its ensemble, which makes its American debut with *Nosferatu,* a music-and-video extravaganza based on Murnau's silent-film classic.

TASTINGS

BY ALEXIS BESPALOFF

Tired of Chardonnay? Try the young Gewürztraminer 1988 or the 1989 Trimbach (about $13). For a richer, more complex version of the same grape, look for Trimbach's 1986 Cuvée Ribeaupierre ($20).

BOOKS

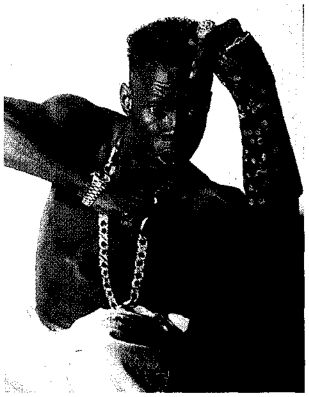
The New Professional Chef, The Culinary Institute of America: Even those who think they already know every sauté trick in the book can benefit from this guide to the techniques of cooking—everything from boning a leg of veal to cleaning a sea urchin. (Van Nostrand Reinhold; $50.)

The Culinary Institute of America
The New Professional Chef
Fifth Edition

MUSIC

The first of the free concerts in Central Park starts on July 15 in the much-heralded Carlos Moseley Music Pavilion, which is described as a state-of-the-art performance-art facility with first-rate amplification and acoustics. Samuel Wong conducts Prokofiev's *Romeo and Juliet* and Tchaikovsky's *Fifth* with—of course—fireworks.

The Amato Opera Theatre performs the world premiere of *The Empty Bottle,* an American work by Martin Kalmanoff. It's a gangster story set in Little Italy during the thirties. On July 19–21 and 26–28.



SCENES

Shabba Ranks: Dancehall is to Jamaica what rap is to New York. Now that he has signed on with Epic Records, Shabba's being touted as the Bobby Brown of dancehall. To see just how far the guy's crossed over to the mainstream, check out his act at the Palladium on July 17.

Summerfair: This great, big outdoor festival is held each summer on the plaza of the World Financial Center. There's shopping, eating, mimes, a barbershop quartet, a Dixieland band, and the like—as usual, a little bit of something for everyone. On July 20 and 21.

Martha Swope

DANCE

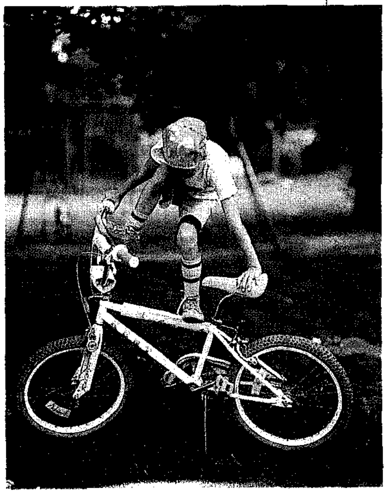
The Lar Lubovich Dance Company makes its only New York appearance this year at the Mostly Mozart Festival. Lubovich's newest dance, *Sinfonia Concertante,* will be paired with *Concerto No. Six Twenty Two,* which got a lot of attention when it was performed at last year's Dancing for Life benefit. At Avery Fisher Hall on July 20 and 21.

TELEVISION

***I, Claudius:* The next three episodes, beginning with a lollapalooza called "Reign of Terror," are great. This week, Agrippina is found guilty of treason, Livilla meets the end she deserves, and Tiberius names Caligula his successor. Who, in fact, *could* ask for anything more? (Channel 13; Sunday, July 28, 9 to 11 P.M.)**

ART

"A Photography Show for Children": Well, sort of. The sophisticated images in this end-of-the-season show all have something to do with children and include works by Weegee, Lartigue, Leibovitz, and Edward Maxey. At the James Danziger Gallery; through July 31.



Judith Joy Ross

THE REAL DE LEADERSH

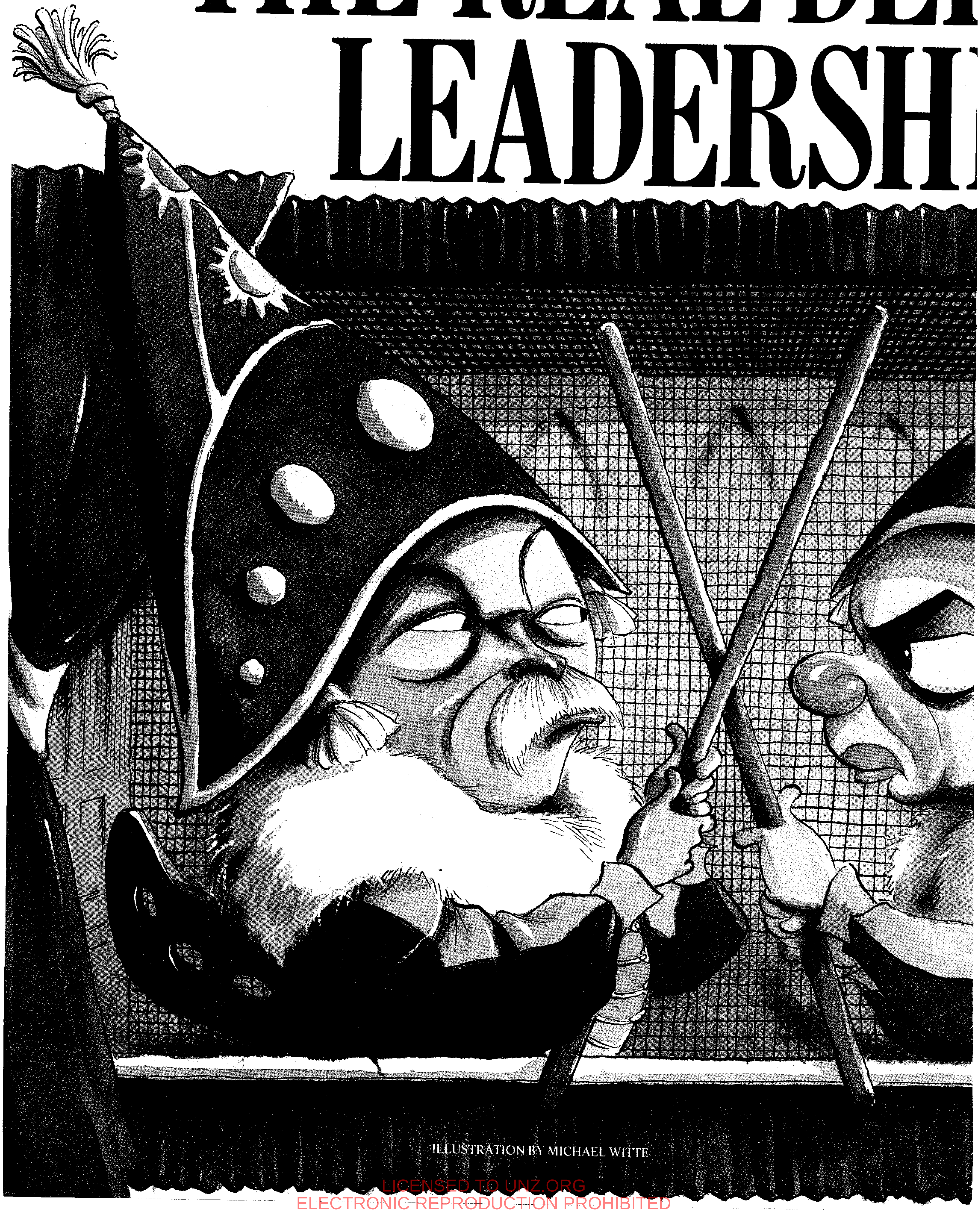


ILLUSTRATION BY MICHAEL WITTE

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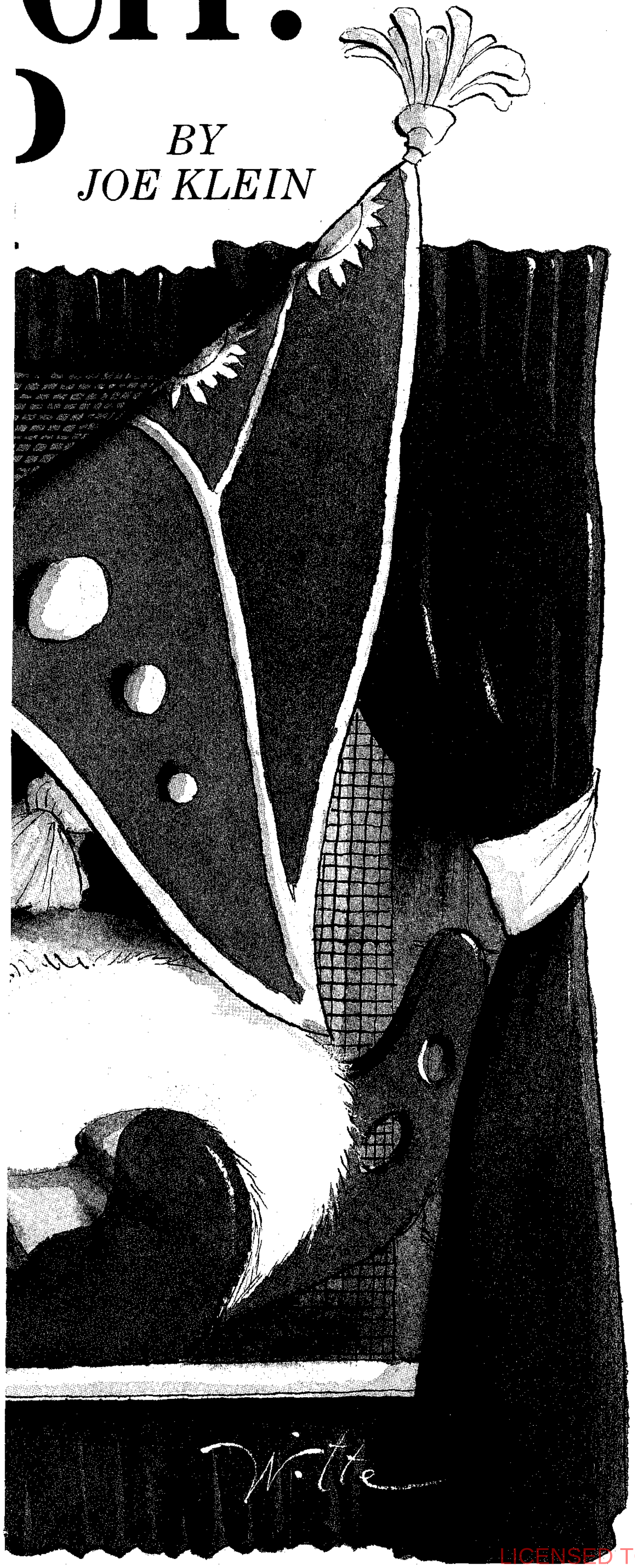
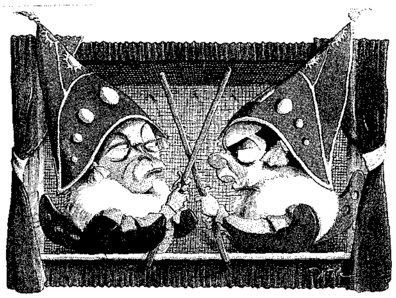


THE GOVERNMENTS OF NEW YORK are in the throes of an executive panic. Both City Hall and the governor's office are frozen in a paralysis that approaches stupefaction as the city, finally, nears a moment of truth.

The decisions made in the next few months may well determine whether New York thrives or wanes. It has become the common wisdom that a drastic governmental overhaul is needed, lest the fiscal hemorrhaging continue. And yet, there is an impasse at the highest levels: a passive, defensive mayor, overwhelmed by his job; an obsessively cagey, ambitious yet timid governor, who lacks the resolve to face the crisis head-on. The result is a strange, spiritless despair in a town that always regarded itself as the world's most resilient city.

"New Yorkers thrive in crises," says Robert F. Wagner Jr., who spent the past quarter-century working at the city's business (and his childhood at Gracie Mansion). "In the past, New Yorkers were willing to tolerate a lot if they had the sense they were getting leadership."

Wagner's simple statement conjures a host of memories—transit strikes, blackouts, bankruptcy, blizzards, and riots—and the defiant New York attitude that always saw the city through (that smart-ass *edge* the rest of the country hated). What's happening now is genuinely strange: New Yorkers, as a breed, seem to have given up, gone soft. The battle cry has changed from "Get



THE REAL DEFICIT: LEADERSHIP

AN IMPASSE AT THE HIGHEST LEVELS: A MAYOR OVERWHELMED BY HIS JOB, A CAGEY YET TIMID GOVERNOR.

Outta Here!" to "Lemme Outta Here!" There is a defeated mopiness about the place that the spirited ghosts of Gotham past—the Roosevelts, Boss Murphy, Al Smith, Jimmy Walker, Fiorello La Guardia, John Lindsay, and, yes, Ed Koch—would not have tolerated.

IT WELL MAY BE THAT THE CITY'S GREAT DAYS ARE PAST; other towns have boomed and subsided. But pronouncing the downfall of New York—especially with 100,000 newcomers still arriving each year (page 26)—seems as productive an enterprise as the old left-wing sport of predicting the end of capitalism. It is more likely that the current despair is synthetic, transitory; it flows from a failure of imagination and gumption at the top. The real deficit—the one that's draining the city's spirit, its will to fight—isn't fiscal, although the money problems are profound. The real deficit is a lack of leadership.

It seems almost unfair to pile on at this point, but some plain truths need to be told about David Dinkins and his administration: It has been a failure, and perhaps a disaster for the city. "He is the borough president of the City of New York," says a rival politician. "He fills his days with ceremonies. There is no sense of urgency. He doesn't know what it means to be mayor."

In an astute and heartbreaking piece in the New York *Observer,* Jack Newfield—a longtime supporter of the mayor's—wrote, "[Dinkins] is too passive. . . . He thinks he is a victim of bad luck, racism and unfair media. He doesn't see his own power and his own choices. He doesn't take responsibility."

It is, if anything, worse than that. Resentment is an integral component of victim status—and, more than anything else, the Politics of Resentment is what David Dinkins has been practicing in City Hall.

I first began to notice this toward the end of the mayoral campaign: Dinkins had won a splendid primary victory on the strength of his ability to say—and feel—the right things after the death of Yusuf Hawkins. The general election against Rudy Giuliani promised to be little more than a victory lap. But the press began to look more closely at Dinkins's financial dealings—his nonpayment of taxes, his strange stock transfers. The candidate's reaction was pique, and lots of heavy hinting: Would he have been subjected to this sort of scrutiny if he were white? (Answer: Of course he would.)

But Dinkins also had to endure a sudden, unfair burst of hectoring in outer-borough synagogues: Why was he friendly with Jesse Jackson? What role would Jackson play in a Dinkins City Hall? This, Dinkins privately fumed, after twenty years of devotion to Jewish causes. What did these people want? The climax came, in a way, on election night. The early "exit" polls had Dinkins winning by as much as fourteen points. One local pol was in the candidate's suite as the lead melted away: "You could see his face harden as he realized that the twenty years he'd spent at conciliation hadn't meant anything. The Irish, the Italians, the Jews were voting for the white guy. You could feel the anger in the room and the resolve: 'If these folks ain't with us, we'll take care of our own.' "

It would have been understandable—well within the traditions of New York ethnic politics—if Dinkins had gone ahead and done that, but the politics of resentment has led the mayor to take care of just about everyone *but* his core constituency; indeed, his budget comes down hardest on the poor—and on the most recently hired (and therefore predominantly black and Hispanic) city workers. From the start, he seems to have been motivated by a single goal: to prove himself to those who seemed to doubt him.

IN THE MAYOR'S MIND, THE DOUBTERS WERE THE WHITE Establishment—the Wall Street bean counters, the editorial-page heavies. Bean counters first: He had to prove that he could balance his checkbook, even if he hadn't been able to pay his taxes. The city was facing a fiscal crisis? All right. He'd act immediately to balance the budget.

Four days after his inauguration, in his first major act as mayor, Dinkins canceled a Police Academy class in order to ease the pinch. "Bad move," a rival pol said at the time. "You can cut just about anything in this town except cops. That's the only thing people care about."

The police class came back to haunt Dinkins: Even as he was closing a $1.8-billion budget gap in late June 1990—another stand-up, responsible act he wouldn't get credit for—the city began to experience one of its periodic spasms of street violence, a sudden epidemic of children shot and killed in the streets. The press hounded the mayor: DAVE, DO SOMETHING!, screamed the *Post*—a headline Dinkins would quote often in the months to come.

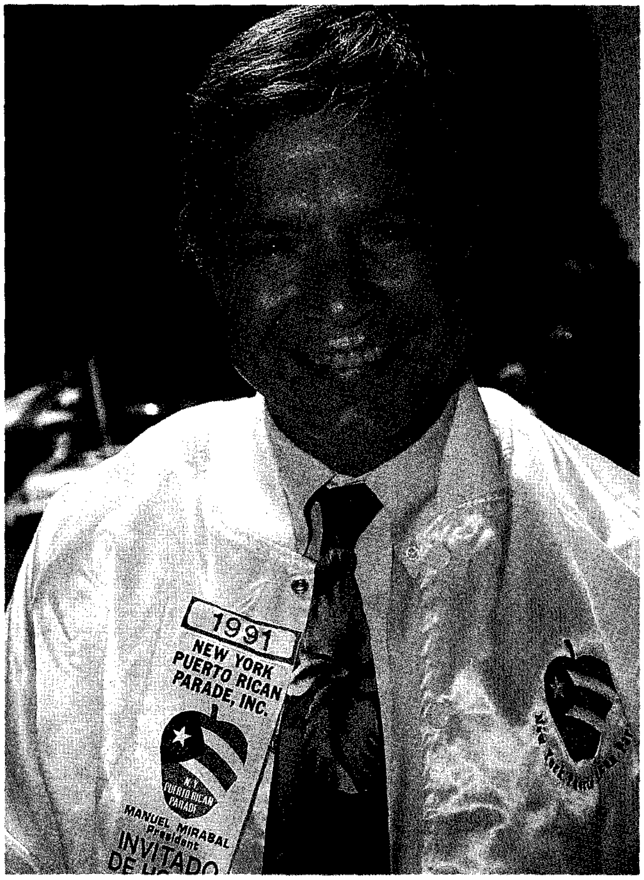
He acted with all deliberate speed, emphasis on deliberate. His police plan wouldn't merely add 5,000 cops (the panacea of the moment); it would address the *entire* criminal-justice system and also the *root causes* of crime—millions for recreational programs, open schools, and so forth. But he couldn't just come out and say that. He had to wait until all the *i*'s were dotted and Commissioner Lee Brown's—quite admirable—efforts were complete.

The vaunted "Safe Streets, Safe City" police plan was released the first week of October—a week that also saw the city sign a contract giving the teachers a 5.8 percent wage increase, *and* announce a rash of dreadful economic indicators (tax receipts, as expected, were plummeting), *and* announce the likelihood of 11,000 layoffs. The police plan, unveiled with Dinkinsian pomp and circumstance, was lost in the shuffle. The utter confusion of that first week in October was a defining moment for the Dinkins administration: This was the gang that couldn't think straight—or, as Stanley Hill, the municipal-workers'-union leader, would later put it, "To say the left hand doesn't know what the right hand is doing is an understatement. It's not a matter of left or right hands, but the head of David Dinkins."

And after that week, the head of David Dinkins was fixed on proving wrong those who doubted his ability to pass his police plan (myself included, a fact he never tires of mentioning). He did get it passed eventually—but by the time he did, the economic situation had worsened to the point where "Safe Streets, Safe City" seemed an unconscionable extravagance. The city was in danger of having a police force in search of a government—and, indeed, both the Police and Fire Departments were spared in the mayor's budget (but most of the "Safe Streets" money targeted at "root causes" like teen recreation was chopped at the last moment).

AS THE ECONOMIC SITUATION WORSENED, THE MAYOR became increasingly obsessed with balancing the budget. The city faced *years* of deficits—a total of $16 billion from 1992 to 1995, according to the Citizens Budget Commission, *if the economy revived.* The municipal government was growing too fast. The loss of fiscal control was attributable to three factors, according to *NY*, the journal of the Manhattan Institute: "spending that is legally mandated (usually by the state); . . . costly menu of services, mostly in social welfare, not provided by most cities; and . . . serving the interests of its own vast government institutions before those of its citizens."

To set New York right again was going to require a massive, radical effort—in cooperation with the state—to change the shape of the government itself, to shift responsibility for some programs (like Medicaid, the fastest-growing line in the city budget) to the state, to privatize and sell off others (like some of the municipal hospitals and perhaps even the airports), to merge some agencies, eliminate others, change union work rules to make services more efficient. This would be an enormous undertaking. It would require several years to implement. It would probably also require some transitional financing for the early years, before the reforms began to take hold—and, because of the city and state's precarious position, the process would need formal supervision: the revival of the Financial Control Board. (Composed of the mayor and governor, the state and city comptrollers plus three business people, the FCB—when activated—is charged with monitoring the city's finances; it was created during the last fiscal crisis, in 1975, and has been dormant since 1981.)



SPEAKER VALLONE: *Ignored personally, challenged politically.*

The FCB became the only thing that mattered to David Dinkins. It would be the white Establishment's ultimate victory. It would be proof that the city's first black mayor was incompetent. Words like *emasculation* and *coup* and *impeachment* were tossed about. In a *New York Times Magazine* article, the mayor was quoted as telling a businessman, "If the FCB tries to take over, the Korean boycott would be nothing compared to that." And Deputy Mayor Bill Lynch has said more recently, "If the FCB came in, it would be sayonara. I would resign."

This obsession has transformed the Dinkins administration from a mere failure to a potential disaster for the city. Rather than act responsibly and plan the long-term restructuring, Dinkins fixed on the 1992 budget: He had to close a $3.5-billion gap or the FCB would "take over"—at least, that's the way he played it. And his pride, the "survival" of the city's first black mayor, took precedence over all else—including the fates, in some cases the very lives, of the children to whom he dedicated his administration, to say nothing of the future viability of the city itself.

He went about this with cold determination. He added $735-million in taxes (guaranteed to drive more middle-class taxpayers from the city). He announced a "doomsday" budget, filled with ridiculous symbolic cuts—turning out one fourth of all the streetlights, closing the Central Park Zoo—in order to scare concessions from the unions, the state, and Felix Rohatyn's Municipal Assistance Corporation. But no one was scared, and "doomsday"—incredibly—became the mayor's best-case scenario.

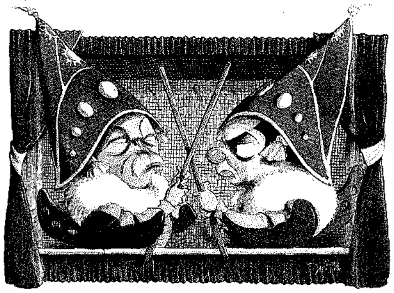
Perhaps a master politician could have brought it off. But the mayor and his staff proceeded to alienate almost every ally they needed. One *very* important player would be City Council Speaker Peter Vallone, whose colleagues would have to pass the Dinkins budget. Instead of courting Vallone, Dinkins ignored him personally and challenged him politically. The mayor's closest aide, Bill Lynch, and labor radical Dennis Rivera launched a "progressive" coalition to unseat Vallone's "hacks"—as one Dinkins appointee put it—in next fall's council elections. (Dinkins also supported the racial gerrymandering of the council districts, even when it meant that one of his earliest white supporters, Susan Alter, an Orthodox Jew, would be forced out of her natural district so a seat could be created for Colin Moore, one of the radical black activists who led the Korean-market boycott in Flatbush.)

Dinkins was similarly inept with the unions. First, his "doomsday" budget wasn't much of a threat to them: Stanley Hill or Barry Feinstein couldn't care less if the zoo closed or the lights went out. Layoffs had been *assumed* by the leaders when they won their wage increases from the mayor last winter (and the teachers and uniformed services weren't threatened at all). Furthermore, according to union sources, the Dinkins administration could never get its act together sufficiently to make specific *demands:* "It was more like 'What can you do for us?' " said one leader.

In the end, it was the City Council that got credit in the media for restoring some of Dinkins's most heartless "doomsday" cuts. Vallone emerged as a statesman—and Dinkins was staring at the prospect of *another* $2-billion deficit (at least) to close in fiscal 1993. Still, when the governor—rather pointedly—called a Financial Control Board meeting for July 2, the day after the city's budget was due, the mayor was able to announce, "We emerge from an enormously complex and *successful* budget process [the italics were his]. . . . Through hard work and *partnership* [again, italics his], we produced a budget on time and in balance."

THE MAYOR'S ASSERTION WAS, TO QUOTE ONE OF THE city's more civil civic leaders, "utter bull----. The budget is bull----, disgusting, embarrassing, dangerous bull----. By September, it will be $500-million out of whack. The mayor will be back to the same old salami-slicing, cutting programs piecemeal, cutting the heart out of city services. It can't work. It's nonsense." The mayor was fully aware of the hollowness of his efforts, of course. Even *he* was now talking

Photograph by John Mantel/Sipa.



THE DINKINS ADMINISTRATION HAS BEEN TRANSFORMED FROM A MERE FAILURE TO A POTENTIAL DISASTER.

about "restructuring," but his definition was pretty strange: "We're interested in *relief* from the state," said a top Dinkins aide. "The rest of it is none of their business."

Indeed, Dinkins made it clear that, if he had to, he would balance the next year's budget as he had this one: by more willy-nilly salami-slicing. "This is the worst of all possible worlds," said a high-ranking Dinkins-administration source. "In the Koch days, we could mobilize the grass-roots organizations and embarrass City Hall into action. Now we have a mayor willing to make cuts that even Koch would never contemplate—and we can't mobilize the grass-roots folks against ourselves."

The politics of resentment has led Dinkins off a cliff. He seems quite isolated now. Old friends say they can't communicate with him. Even his allies in the labor movement say, privately, that if the Financial Control Board is the price of long-term stability, it's a price worth paying (and Dennis Rivera has said that if the mayor continues to cut social programs, he may not support Dinkins in 1993). But against all reason, the mayor persists in dismantling the city—without a plan or a clue—to serve his pride.

HEAVYWEIGHTS: *Carey (left) and Rohatyn in 1975.*

ENTER MARIO Cuomo, on tiptoe. The governor has not had a very good year. Unlike the mayor, Cuomo saw the full implications of the economic cataclysm and decided to take action in a way that might also enhance his presidential aspirations, should he choose to exercise them: He would become a fiscal moderate, of sorts. He would announce a $6-billion state budget gap in January (exaggerated by at least a couple of billion, according to the Citizens Budget Commission) and look it straight in the eye: He would freeze wages. He would eliminate 18,000 state jobs (10,500 by attrition). He would raise taxes to pay for only $1.5-billion of the gap—and *not* raise either of the state's broad-based taxes (sales and personal income).

This might have been good politics and good governance both, if Cuomo had been more flexible. But he chose to dig in his heels on the personal income tax—a tax most observers, including the business community, eventually saw as the fairest, most efficient way to bridge the gap.

Cuomo's inflexibility, his utter disdain for the legislative leaders (who, admittedly, are not exactly statesmen), led to an embarrassing stalemate. "We will not consider any [personal income tax]," he had said. "Not a smidgen, not a big one, not a little one, not a medium-sized one, not a last-minute deal."

Right. The state budget, due April 1, remained unsettled through May, drifted through June—and wasn't completed till four days after the city's, when Cuomo caved in on a small income-tax hike for the wealthy.

All of which had sent the governor's poll ratings south and caused some longtime allies to wonder about the soul of a man who had entered office as a breath of fresh air, a politician who talked about morality and values. "As never before," *Newsday* editorialized, "his actions reveal the ultimate, grotesque manifestation of his style: the willful, contentious, suspicious, self-righteous, shortsighted way of governing that has come to characterize Cuomo as a leader."

And that was before the governor began to confront the city's situation. It was, however, a problem Cuomo could no longer hold at arm's length: With Dinkins unwilling to address the city's real fiscal problems in any long-term way, the political—and moral—onus shifted to the governor. He was best situated to put together the sort of team that Hugh Carey had assembled in 1975 to address the last fiscal crisis—the combination of legislative leaders, city officials, union and business leaders that could create the multiyear plan necessary to save the city.

There was a political imperative as well: Cuomo couldn't run for president if the city's fiscal crisis remained a steady, sucking wound. Even if Cuomo chose not to run, a New York in fiscal chaos wouldn't exactly add luster to his reputation when the national Democrats arrived for their nominating convention in July 1992. On the other hand, if he *did* take charge and "solved" the city's fiscal mess, the political benefits might be substantial.

For months, Cuomo and members of his staff had been probing Dinkins about the possibility of a multiyear plan that involved deficit financing and Financial Control Board oversight. Dinkins was adamantly opposed. In June, Evans and Novak reported that Dinkins had told "a major political figure" in Washington that if Cuomo brought in the FCB, "he . . . would quietly put out the word against the governor to black politicians across the country." Since then, local sources say, Dinkins aides have threatened to "bring in Jesse Jackson and make this a real black-white thing" if Cuomo made the move.

In mid-June, the governor began a series of conversations with members of the Financial Control Board and prominent business leaders, asking what he might do. Several sources say he seemed prepared to announce a joint city-state commission to create the megadeal even if the mayor was unwilling to go along. He was ready to have the state assume responsibility for

Photograph by AP/Wide World.

Medicaid and perhaps some other local programs (in return for state assumption of the city's income tax), but the city would also have to agree to a radical restructuring of its work force and bureaucracies. He called the Financial Control Board meeting on July 2, to announce his next step.

It turned out to be not much of a step. There was no grand plan. "It will be at least as difficult to implement this budget as it was to design it," Cuomo said in the course of the meeting. "The cuts in services are easy to write into a budget; they are much more difficult to achieve. . . . And revenue projections have been notoriously unreliable."

Therefore . . . well, here it began to get complicated. The governor was dispatching his budget director, Dall Forsythe, to work with members of the mayor's staff to figure out how to "restructure" the city's governance and its relations with the state. They would create an agenda "and an efficient vehicle to organize and manage it."

Which meant . . . well, no one was, or is, quite sure. What had Cuomo proposed, exactly? Had Dinkins agreed to cooperate with it? (Answer from City Hall: It depended on what Cuomo was proposing.) Phones all over town were ringing that afternoon. Dinkins aides made anxious inquiries: Was the governor merely interested in having the state ease some city burdens (like Medicaid), or was this a stalking horse for a full-fledged takeover of city finances? Was his intent benign or Machiavellian?

"IT'S A JOKE," SAID A VETERAN OF THE STATE'S FISCAL WARS. "Forsythe is only one guy—and he's leaving to teach at Harvard in September. You need a real team—like the 'Four Horsemen of the Apocalypse' Hugh Carey sent in 1975 [they were Felix Rohatyn, Richard Shinn of Met Life, Donald Smiley of Macy's, and Judge Simon Rifkind, aided by David Burke, Stephen Berger, Judah Gribetz, and Robert Morgado of Carey's staff—heavyweights all]. Cuomo doesn't have the talent on staff to equal those guys. He can't just announce a plan or just bring in the FCB—he's going to need a whole legislative agenda in place by September."

According to Rohatyn, the city and state will have to act by December 31 if they want to activate at least $325 million in transitional MAC (Municipal Assistance Corporation) financing for fiscal 1992. "The legislative aspects of any plan would have to be in place by then," Rohatyn said, adding that MAC money would be available only if the city and state came up with a "comprehensive, multiyear plan that brings the city's budget into structural balance. . . . Technically, any multiyear plan would require monitoring, and it's the inclination of the MAC board to ask for a monitoring mechanism that would involve the Financial Control Board."

So, no dough from Felix without the FCB—and indeed, as the weeks have gone by, most of the local political community (even some members of the mayor's administration) have come to believe that such a scenario is inevitable. The governor will have to move, with or without the mayor's cooperation—or New York will continue to drift, and diminish. "Right. Right, You can look at September and say, 'Is Dinkins actually going to cut another $500 million from the budget? And where is he going to get the piece after that?' " said a source close to the governor. "But what can we do about it now? We can't just take over the city's finances. You can't arrest a guy if he hasn't committed any crime."

But that's playing David Dinkins's game—seeing the Financial Control Board as a form of punishment rather than the only way left to liberate the city from its fiscal morass. The governor, in the weeks to come, is going to have to use his considerable powers of persuasion to make the mayor see the light. If the mayor refuses, the governor will have no choice but to steamroll him. It may not be pretty. But the willingness to take a confrontation when it's in the public interest is the most important quality of real leadership. If Mario Cuomo is thinking about running for president, he should consider this crisis his first—and most important—primary. ■

STEAMROLLER?: *Cuomo is going to have to use his powers of persuasion to make the mayor see the light.*

Photograph by Donna Dietrich/New York *Newsday*.

THE NEW BRAIN TRUST

They're Smart. They're Tough. But New York's New Russians Must Learn How to Hustle American-Style

LAST JANUARY, VLADIMIR DRABKIN, 45, a mathematician from Leningrad with a trim beard and a feisty manner, emigrated to New York with his wife, a beautician, and his teenage daughter. Since then, he has been angling for a position as a researcher or lecturer—making contacts with colleagues in his field, learning the American way to network. "Here I have many difficulties and I have none," he says gallantly. "I believe my knowledge and my experience will be useful—and when I'll get a job, all will be successful."

SIX MONTHS AGO, EMMANUIL GALITSKIY, 42, a physicist from Odessa, came here with his wife, a piano teacher, and his sixteen-year-old son. In Russia, he owned a flat, a country house, and a car. "We lost everything when we left," he says. "But there it was dangerous to go along the street. I was afraid for my son." Galitskiy, who learned English as a child, exudes confidence. He is elated about the job he got last month, teaching physics in the summer session at Stevens Institute of Technology in New Jersey. "Here I have no difficulties because I have enough to eat," he says. "I have a roof on my head. I have money to look for a full-time job. Sooner or later, I will find one."

MIKHIL BUCH, 34, A TALL, DARK-HAIRED economist, was highly successful in Moscow; he sported custom-made three-piece suits and earned, he says, three times what most professionals make. He published 26 journal articles and owned a consulting firm that developed joint ventures with international clients. Why did

By Barbara Lovenheim

Oleg Felzer (at the organ with his wife, Diliara) leads the choir of St. Ignatius Church in Crown Heights, Brooklyn.

PHOTOGRAPHED BY JAMES HAMILTON

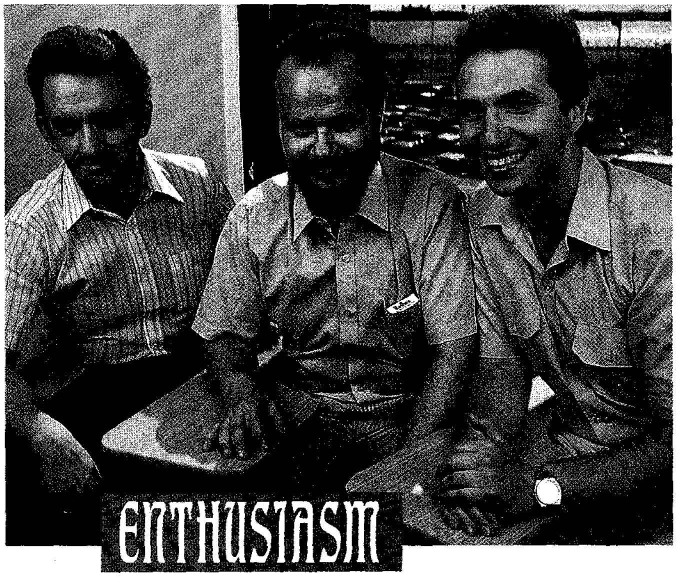
he leave? “In Moscow, I felt that if the situation gets worse, I will suffer, since Jewish firms don't sound good,” he says. “Here, I feel equal to other people. I don't feel like immigrant—I feel like citizen. My most difficult problem is English.” (He began learning the language three months before he emigrated.) “I will not have problems,” he says, “because many people are helping me and there is big possibility for success.”

THEY ARE SMART. THEY ARE tough. They are determined. They are the new breed of Russian Jewish émigrés—fiercely ambitious, proud, idealistic, talented—and they are arriving here in record numbers.

Since 1979, when the first wave of recent immigration peaked, the Russian population in the metropolitan area has doubled to the current 120,000. Within the next year, anywhere from 18,000 to 26,000 may arrive. If this flow continues, by the mid-nineties there will be more than 200,000 Russian Jews in New York City who have come here since the early seventies—20 percent of the city's Jewish population. They will make up the largest wave of Russian immigration to the U.S. since around the turn of the century: Between 1880 and 1914, some 2 million refugees from Eastern Europe passed through Ellis Island.

In Russia, Jews are theoretically freer to go after high-ranking positions that were closed to them for many years. But many are being victimized by a new wave of grass-roots anti-Semitism that is even more virulent than state-sponsored discrimination, because it is uncontrolled. Recent refugees say that hard-core Communists are harassing Jews and targeting them as the source of Russia's economic hardships.

Emmanuil Galitskiy, Vladimir Drabkin, Mikhil Buch.



ENTHUSIASM

The pioneers' desire to succeed could inject new energy into a city suffering from a sense of decline.

In the republics, nationalistic sentiment has escalated, and all minorities are vulnerable to attack. Jews who used to feel secure (despite the restrictions imposed on them) fear that their children will be assaulted—even that there may be pogroms. “When Gorbachev came to power, we thought the situation would improve,” says Galitskiy. “Instead, the dangers to Jews have increased, and Russians now want to find scapegoats for the economy. We have heard Moldavians in Kishinev saying, ‘We will drown Jews in Russian blood.’ ”

For many émigrés, America is a more desirable haven than an Israel beleaguered by a scarcity of jobs and housing and the ongoing threat of war. The Bush administration has capped the number of Soviet refugees allowed to enter the U.S. each year at 40,000; most of the visas are given to those who have relatives in the States.

Refugees settling in New York are referred to the New York Association for New Americans (NYANA), a resettlement agency funded primarily by Jewish philanthropies and partly by government grants. Since Russians are permitted to take only the equivalent of $100 per person with them when they leave the Soviet Union, NYANA provides, for about four months, monthly stipends for housing; referrals to medical aid; daily English classes; and vocational counseling. The flood of new arrivals has severely taxed NYANA's bare-bones budget.

Unlike the immigrants who settled here at the turn of the century and re-created shtetls on the Lower East Side, most of these Russians have little knowledge of Jewish culture: The anti-Semitism of the Soviet Union helped obliterate it. And they are a far cry from the stereotypical Russian immigrants—the cabdrivers who play dominoes on the boardwalk in Brighton Beach and spend Saturday nights in boisterous nightclubs. According to NYANA, roughly 30 percent of the employable adults are engineers, computer programmers, scientists, or M.D.'s; 35 percent are skilled technicians (blue-collar and white-collar); 30 percent are professionals of another sort—architects, managers, teachers, musicians, and social workers; and 5 percent are clerical workers.

Many of the men are not bearded and overweight. Their Eastern European heritage is betrayed—if at all—by hair that is cut too closely, pleated trousers made of heavy cotton or coarse wool tweed, and pointed shoes. But some, in jeans and leather jackets, look typically American. Many women arrive with badly dyed hair too carefully coiffed and outdated sweaters and skirts—trappings of a poor market economy. But others wear their hair stylishly loose or tied back in a simple ponytail. Many no longer wear obvious makeup, and they are often enviably slender.

These pioneers could prove a great asset to New York. Their enthusiasm for democracy, their desire to succeed, could inject new energy—and talent—into a city suffering from a drain of talented professionals and a sense of decline.

But their initial problems of adjustment are awesome, partly because so many left the USSR precipitately. “People coming here now have a higher educational level than those who left ten years ago,” says Neal Potash, NYANA's associate executive vice-president. “Many are highly trained in technical or scientific professions, since these fields were more open to Jews than jobs in government service, the military, or civil service. But these émigrés tend to be less prepared than the dissidents or refuseniks who left earlier. Because immigrating to America has not been a burning issue throughout their lives, many speak no English at all, and this is the biggest problem, even when there is a good technical fit of skills.”

“AFTER 30, THERE IS BIOLOGICAL resistance to learning new language,” quips Oleg Felzer, 51, a tall, handsome, fair-haired composer who emigrated from Baku two years ago. “I completely depend upon my language and did not expect English to be so hard. When I first came here, I was like statue and could not understand anything. I also found it

Artists Vitaly Komar and Alex Melamid. "My work speaking for myself," jests Komar, "so my English doesn't have to."

hard to speak around Americans, because I was so embarrassed. I got tongue-tied."

In Russia, Felzer was a full professor of music at the Baku Conservatory, the conductor of a chamber orchestra, and a published composer, well known in esoteric music circles for his avant-garde sonatas and quartets for viola, violin, harp, and piano. In the early seventies, he was branded a dissident for having composed a musical that criticized the state. The performance led to so much publicity in newspapers that the authorities shut it down, froze his salary, and stamped his papers.

When it became easier to emigrate, in the late eighties, Felzer applied for a visa and got one quickly. He spoke almost no English. Soon he got a job as a substitute accompanist with the Dance Theater of Harlem. The next year, he had several of his own works performed in a concert at Weill Recital Hall. He then imported his girlfriend—a pianist—from Baku; they married a year ago. (She is preparing to teach English to foreigners in a high school in Brooklyn and trying to bring her young daughter and mother to the States.)

Felzer's English has vastly improved since I met him, two years ago, when he could barely carry on a conversation. And he is more self-confident and happy—partly because of his marriage. But he still longs to teach music in a university. For the time being, he is tutoring students and working as a choirmaster in the St. Ignatius Church in Crown Heights, Brooklyn—a Catholic church that is mostly black—and he has composed new music inspired by Hasidic materials.

"It is my dream to teach music in a serious college," says Felzer. "But I am happy now and have discovered new areas of music in gospels and Catholic hymns. After each concert, there is a line of people which shake my hand. They admire me, and I feel that.

"You cannot possible know what it is like to live in Soviet Union. Here, if you do not like boss, you can change job. And you are not classified as Jew. When I first arrived, I was passing security guard in Harlem and it was raining. He said, with severe face, 'Don't catch cold.' I kept thinking, What means 'Don't catch cold'? I was scared because I didn't understand, and thought I had done something wrong."

EXPERTS SAY THAT RUSSIANS CAN learn enough English within five months to navigate on their own, but only if they are diligent and attend daily classes (a requirement if they want to receive a NYANA stipend). But even if they are diligent, they face difficulties that émigrés from Western Europe don't. The Russian and English alphabets are completely different; the word order in Russian is very flexible; and the language does not use articles before nouns. Even Russians who have mastered English may sound less intelligent than they really are—they may say "she" instead of "he" and "which" instead of "who." And they almost never preface nouns with "a," "the," or "an."

"My work speaking for myself so my English doesn't have to," jests Vitaly Komar, a 47-year-old artist who has works in the Guggenheim, the Metropolitan, and MOMA. (He works with a partner, Alexander Melamid, 45, also a Soviet émigré.) In the late sixties, Komar and Melamid became members of the underground art movement that set out to parody Soviet "Socialist realism"—large canvases celebrating Lenin, Stalin, and the proletariat. In retaliation, Soviet authorities expelled them from the youth section of the prestigious artists' union and made it difficult for them to display or sell their art. In 1974, the team set up an exhibition with other artists in a Moscow park. The artists say the artwork was destroyed by KGB agents dressed as construction workers. In the ensuing riot, the police arrested several artists and beat others.

A year later, Ronald Feldman, a SoHo gallery owner, offered to set up a show of Komar and Melamid's works, which the artists smuggled out of Russia with friends who were en route to Israel. Then, in 1977, Melamid and Komar emigrated to Israel. The next year, they decided to settle in New York, at the invitation of Feldman, who offered to represent them.

An English class at NYANA, an agency that helps refugees assimilate.

“When we had first opening here, it was wonderment that everyone could come from the streets and have free wine and cheese,” recalls Komar, who is tall, burly, and bearded. “It was real communism.”

CULTURE SHOCK AFFECTS PEOPLE IN different ways. Just about all the Russians who come here bring fantasies. Some figure that everything that was wrong with Russia—low salaries, no civil liberties, oppressive bureaucratic policies—will be right here. Others think that everything valued in Russia—close friendships, free-flowing vodka, spirited conversations—will be absent here. “Back then, if the Soviet presss said ‘white,’ we assumed ‘black,’ ” recalls Misha Galperin, 33, a clinical psychologist who is NYANA’s assistant executive vice-president for professional services. He immigrated to California with his parents in 1976, when he was eighteen.

“Our expectations of the U.S. were very high—we thought because there would be no discrimination against Jews, we would rise up right away. We had no appreciation of the competitive pressures here and how important it was to know the language. We didn’t appreciate how different the culture was.”

Galperin didn’t like Los Angeles. He moved to New York, enticed by a scholarship from Yeshiva University. Then he left Yeshiva and worked in various jobs—as a night guard, a translator, and, finally, a social worker—while getting a degree from the State University of New York. Eventually, he enrolled in the doctoral program at NYU.

“I thought I would come here and get easy admission to a university,” he recalls. “I had no concept of residency requirements, what schools were good or bad, and that you could apply to more than one school at a time. I didn’t know about electives or choosing a course of study, because in Russia you couldn’t choose anything.

“I had problems coping with a variety of choices. I changed my major three to four times and wound up in psychology.”

In the beginning, he was surprised by how friendly people seemed to be. “They always smiled,” he recalls, “but I misread signals. People don’t smile in Russia unless they mean it. I found myself alone because it was difficult to connect and form real friendships. In Russia, friendships are a way of life and survival. You relied on friends to get you places, to know about work, to get clothes. Money didn’t matter, because you couldn’t buy things. You survived by knowing people instead.

“For a long time, I denied any awareness that I was lonely here, because I hated the Soviet system so much. But I felt an enormous loss in terms of the culture and my own competence. I didn’t know what to read or how to get ahead. Americans are open and understand competition. It took me a long time to learn, because I wasn’t achievement-oriented in the same way.”

Nowadays, many émigrés are more realistic than those who arrived here in the late seventies. Many have benefited from the letters of friends and relatives. Even so, most can’t grasp the realities of a free-market economy until they arrive. “You cannot possibly understand freedom until you come here,” says a scientist with two Ph.D.’s who thought he would have an easy time getting a high position and making a lot of money. “You idealize a system you admire and find things not so easy to reach as you thought. In Russia, I saw the bright side of competition and not the ruthless side. There’s an abundance of talent that I didn’t expect.”

His situation is not unique. Highly skilled men are the most susceptible to conflicts, anxieties, and depression, since they often overestimate their own abilities and think they will find a niche without a struggle. “Many think they will get prestigious jobs right away,” says Potash. “They don’t believe you can work your way up the ladder. Many also have problems believing they can change, because in the Soviet Union it is almost impossible to change. People stay in the same job and the same apartment for years, and they are afraid to take a low-level job or a low-level apartment for fear they will get stuck there.” In order to ease the transition, NYANA offers a wide variety of training programs, which range from learning how to fix washing machines and air conditioners to more technical classes in computer programming and computer languages. They also counsel refugees on the strategies of networking and responding to a want ad.

“They don’t know how to look for a job or present themselves in an interview,” says Stephen Rosen, a scientist who conducted a specialized workshop for scientists with Ph.D.’s at NYANA last year. “They think it’s impertinent to look a superior in the eye and don’t understand the value of showing up on time—a trait that has no survival value in the Soviet Union. They find it hard to make calls on the phone or smile at strangers. But they are immensely talented, energetic, future-oriented, and enormously courageous. If they are flexible and positive, they can usually find jobs.”

In the past year, 61 of Rosen’s students found positions in fields related to their specialties, ranging in salary from $25,000 (for a postdoctoral slot at Harvard) to $54,000 (for a research post at a pharmaceutical company). He leads a similar workshop at the Workmen's Circle, an educational foundation.

WOMEN TEND TO HAVE AN EASIER time adjusting. For one thing, they don't invest as much ego in their jobs as men do. For another, their lives improve immediately, simply because they don't have to stand in line for food or wash clothes by hand. Many are willing to take jobs as clerical workers or bookkeepers, even if they have professional degrees.

"I tried to get a job as a chemical engineer, but after two interviews, I saw that it was impossible," says Yelena Boroda, a 26-year-old from Leningrad who wears her hair in a stylish ponytail. "I thought that everybody could have a job if she wants it, and this surprised me badly. But I have some confidence regarding word processing, because I saw lots of ads in the newspaper. That made me hopeful."

Yelena is one of fifteen women enrolled in a fourteen-week course that teaches émigrés how to work in an office and use Word Perfect. Almost all the students are women; most have worked as teachers, scientists, engineers, and musicians.

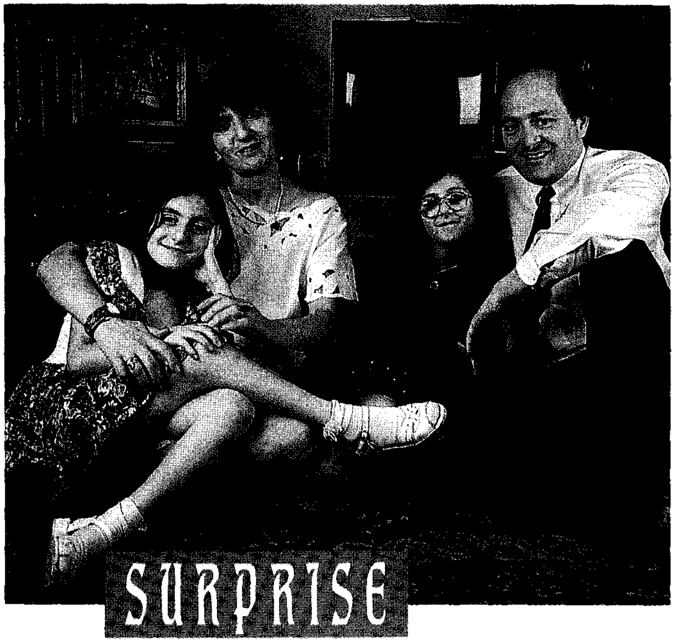
"I read a lot of letters from friends and knew it would be difficult to get a job," says Alla Tsekhansky, 36, an engineer from the Ukraine. "What is more difficult is to see all the food here and know friends and relatives have none of it. Because of hard life, Russians are cruel and angry and always pushing you. To buy bread, you have to stand in line three to four hours. To get telephone can take ten years and 1,000 rubles. To get a chicken, it costs one American dollar on black market, and dollar costs 30 rubles."

Back home, Alla earned 130 rubles a month. Her husband, who was also trained as an engineer, worked as a welder because that job paid 390 rubles a month. Downward mobility is not foreign to Russians, particularly if they were forced to work in lower positions because of their religion. Many who resented discrimination in Russia are more ready to deal with it here because they believe that the system will ultimately reward them.

Yevgeny Falkovich, 39, is one of them. An engineer trained in plasma science, he was prevented from doing plasma research in Leningrad because he was Jewish; he worked instead as a project engineer in an electronics company. He knows that he will have to retrain himself here to keep up with American know-how. So he has just taken a $12-an-hour job with a New Jersey firm, repairing and installing X-ray machinery. His wife, Margarita, a mechanical engineer, recently found a job working as a quality-control inspector for $10.50 an hour.

"It is low-level, but if you are smart and a hard worker, you have a chance—which you did not have in Russia," says Falkovich, who works ten hours overtime a week. "You can grow and no one can stop you, because this is free country and your success depends on you. If in Russia people worked as hard as here, they would have a better state."

Mikhail and Medeya Manasherov and their daughters.



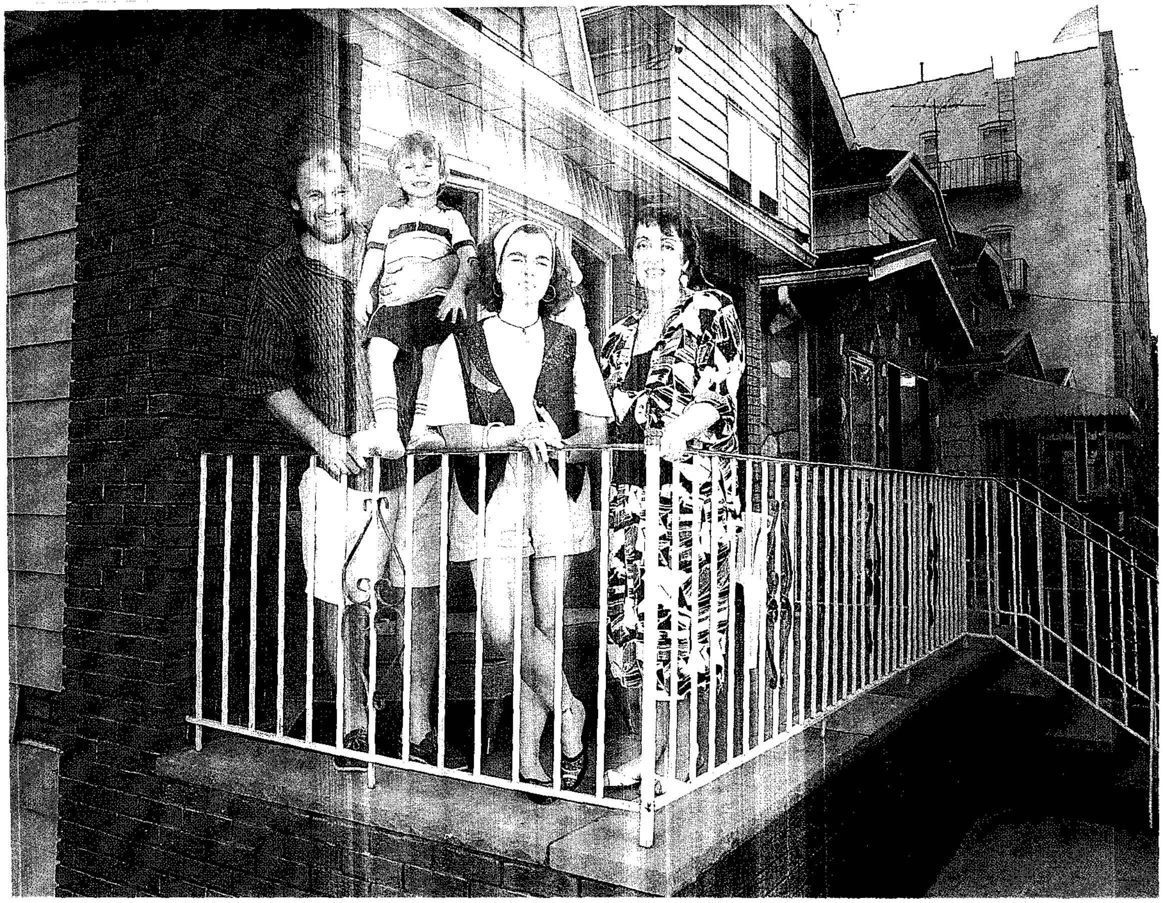
'I thought New Yorkers were bandits and people living for self,' says Mikhail. 'But they're very cooperative.'

ENGINEERS, SCIENTISTS, MATHEMATICIANS, and computer specialists can often get jobs close to their specialties, since Soviet training is relatively up-to-date. Doctors are more hard-pressed, primarily because medicine in Russia is still primitive. "In Soviet Union, they care more about machines and ideology than people," says Vladimir Bychkov, 59, director of pathology at Elmhurst hospital and an associate professor of pathology at Mount Sinai School of Medicine. "The Russian perception of a doctor is woman carrying bags to see patients."

In Moscow, Bychkov was an associate professor at a leading medical school, but he could not stomach the Soviet system. As a young man, he taught himself English and kept up with all the current research in his field. In 1974, at the peak of his career, he left. In New York, he passed his medical boards after two months and was invited to become a fellow at Albert Einstein College of Medicine.

But he is the exception. Most doctors, he points out, come here unprepared because they don't speak the language. State-of-the-art American textbooks are scarce in Russia and very costly; most specialties are not up-to-date; there's a shortage of antibiotics and drugs; and there is no mandatory residency. "We knew that everything would be difficult here, and to get your goal it would take time," explains Mikhail Manasherov, 41, a tall, clean-shaven neurosurgeon from Tbilisi, Georgia, who spoke almost no English when he arrived, a year ago. He came here with his wife, Medeya, 32, a pattern designer and dressmaker, and two daughters, Inga, a lively 7-year-old, and Irma, 6, both of whom jump up and down when Cinderella or Mickey Mouse comes on TV.

"Violence was increasing," recalls Mikhail. "It was more difficult for Jewish people, and we had to think about children. Now Georgian people are fighting against everyone who is not pure Georgian, and you are not sure of anything." The couple lives in a small one-bedroom apartment in Queens (near Mikhail's seven cousins) furnished with large chests and tables from Romania, sole reminders of their former life. For the past year, Mikhail has been working as a technician in a blood-donor room at Elmhurst hospital. Medeya, a striking brunette with dark eyes and a generous smile, has just finished studies for a master's degree from the Mayer School of Fashion Design in New York. They are trying to find Medeya a full-time job so Mikhail can work



Yelena Kazakina and Slava Kuteyev and their children, Ilya and Katya, at their Brooklyn home.

part-time and study for his boards. He has ruled out being a surgeon here; he wants to be a neurologist.

"We were prepared for problems, and when we have problems we do not complain," says Mikhail confidently. "We knew it would take time to build our family. Here, if you work and do your best, you can do it. In Russia, if you do your best, you may not be able to do it.

"At first, I was afraid of everything. I thought New York was a city of bandits. I was surprised it was very quiet. I thought every person would be living just for self. They are very cooperative. But the biggest difference is, when I am going somewhere, I never have to look behind me. I am not afraid."

STARTING OVER IS NOT THE ONLY problem Russian émigrés may experience. Because they deeply distrusted the Soviet government, they often have extremely ambivalent feelings toward authority here. Many are suspicious of any aid offered by organizations—even charitable ones—because it can remind them of the "help" offered by the Soviet bureaucracy. They tend to distrust any official who offers help—even caseworkers at NYANA.

"What surprised me the most was people's attitude toward the government here," says Yelena Kazakina, 39, a psychologist from Leningrad now enrolled in a doctoral program at Columbia University. "Here, if you give your word to the government, you keep it. In Russia, it was good to cheat the government. If you signed a contract, it was 'Pooh,' because you signed it for the government. The government was not for the people but against the people, against the Jews. You had the feeling that the government will get you eventually."

Yelena arrived here in February 1990 with her husband, Slava Kuteyev, a 40-year-old statistician raised in Riga, who now works as a statistician in a medical-insurance firm on Long Island. They have two children, a seventeen-year-old daughter from Yelena's first marriage and their three-year-old son. Like most refugees, they arrived here with no money; NYANA subsidized them while Slava studied English and looked for a job. Yelena, who was fluent before she arrived, took graduate courses in counseling.

"To say I am Jewish, to say I cannot go someplace because it is a Jewish holiday, this for me was triumphant," says Yelena, wiping tears from her eyes. "My whole life shaped me as a person who couldn't live in Russia. In Russia, I didn't want to write a book or draw a picture, but I had the feeling that if my whole life was a goal in itself, it couldn't be fulfilled there.

"Therefore it was very unpleasant to get help and to have to take help from the U.S. government. I wanted to get rid as soon as possible of this stage of being immigrant. We got a scholarship for our daughter for the first year of school, and I wish we could pay instead."

Some émigrés will take almost any job—however menial—to avoid handouts, even though their status as political refugees entitles them to government benefits as soon as they arrive. Others apply for welfare after they leave NYANA because they feel they have no choice: They need more time to study English and find a job. One engineer had to take welfare payments for almost a year until he found a job. "Now I feel better about it," he jokes, "because I am paying income tax."

But others are so accustomed to a system that provides housing, education, and medical aid—however badly—that they expect the U.S. government to take care of them in similar ways. Some spent so much time manipulating the system in the Soviet Union that they try the same thing in the States.

"They are ambivalent about any authority," says Anna Halberstadt, the wife of Vitaly Komar. A psychotherapist from Moscow, she is a supervisor in a mental-health agency that works with NYANA to help new émigrés. "On the one hand, they are used to manipulating the government in order to survive; on the other hand, they expect the government to support them. So they often behave in contradictory ways. They may be extremely aggressive about demanding jobs, yet they don't know how to assert themselves properly in an interview.

"Some professionals are persistent and willing to work their way up the ladder. Others have a hard time mobilizing themselves to take, or even look for, lower-level jobs, partly because the Soviet system does not encourage initiative and partly because they have a tough time parting with their past identity and status."

TENSIONS OFTEN ERUPT BETWEEN new émigrés—who live in cramped apartments—and older émigrés, who may be enjoying comfortable homes. "The Russians who come here now want to be on the same economic level as we do—right away," says Mila Konoplya, an outspoken entrepreneur who came here ten years ago. She and her husband, Ilya, run the

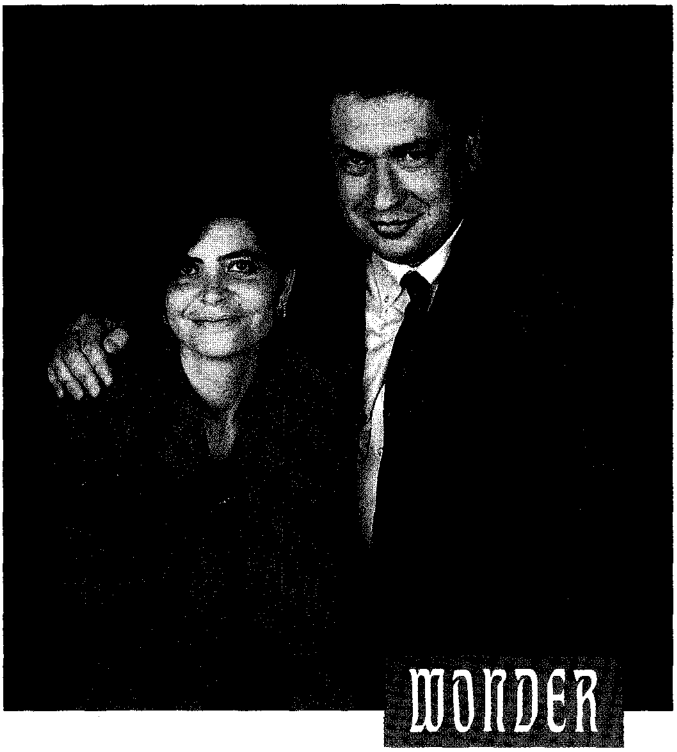
Cafe Cappucino, a popular Russian bistro in Brighton Beach.

"I worked in bakeries when I arrive and slept nine people in one room," boasts Mila, who wears bright lipstick and high heels. "When I was pregnant, with a big stomach, I was lying in the bathtub at night. Now I have my own house and drive a Mercedes, and I don't have to share with anyone. To experience this country, you have to go through what we went through. If you are ambitious and want to do something, you can."

Studies on the progress of these new émigrés are scant, but those that do exist are encouraging. One, sponsored by the Council of Jewish Federations, indicates that the median income for 391 émigrés who came here in 1979 was $34,000 in 1990; 13 percent fell below $12,500 per year; 6 percent had yearly incomes over $60,000. Another study, conducted by the Federation of Jewish Philanthropies in 1985, showed that two thirds of the émigrés settling here in the late seventies were employed.

Both studies suggest that most émigrés identify strongly as Jews, observe the High Holidays, and intend to give their children a Jewish education. The council study also reveals that 61.1 percent of émigrés identified themselves as Americans and only 30.9 percent identified themselves as Russians at all.

Lena and Val Mandel.



WONDER

'A friend showed us a poor woman pushing a cart filled with food,' says Val. 'It looked terrific to us.'

NONETHELESS, IT IS still too soon to predict what will really happen to this new wave of immigrants—or how they will ultimately affect New York. Will they have the same formidable influence as the Jews who settled here from Eastern Europe in the early part of the century, who reshaped the urban culture? Will their technical expertise, their talent, and their enthusiasm reinvigorate a troubled city? Will their legacy as the pawns of a Communist state make it easier—or more difficult—for them to master the stresses and rewards of democracy?

Val Mandel and his wife, Lena, offer a best-case scenario. "We did not come here with the expectation that anyone owed us anything," says Lena, 35, a slim, dark-haired first-year associate with Debevoise & Plimpton, a midtown law firm. Lena and Val, who is now a lawyer in New Jersey, were Jewish activists in Moscow in the seventies. They met in their early twenties and married three weeks later.

"Val taught Hebrew privately and went to meetings and celebrated holidays," recalls Lena, a quintessential yuppie who wears fashionably low-heeled shoes and trendish suits. "I ran an English-speaking club for Jews who wanted to have contact with Americans. We would go to synagogue every Friday night and bring back people who wanted to learn. It was dangerous, but we lived as though the authorities didn't exist. We did whatever we wanted."

Lena did not learn that she was Jewish until she entered kindergarten. "My mother told me then. She warned me that when the others found out I was Jewish, they would hate me, and I should hate them back," she says. "It made a strong impression on me, and instead of ignoring my religion, I became involved."

Both she and Val wanted to study at Moscow University, but the university stopped accepting Jews the year they applied. So Lena went to a teachers' college and studied English. Val went to a technical college and studied civil engineering.

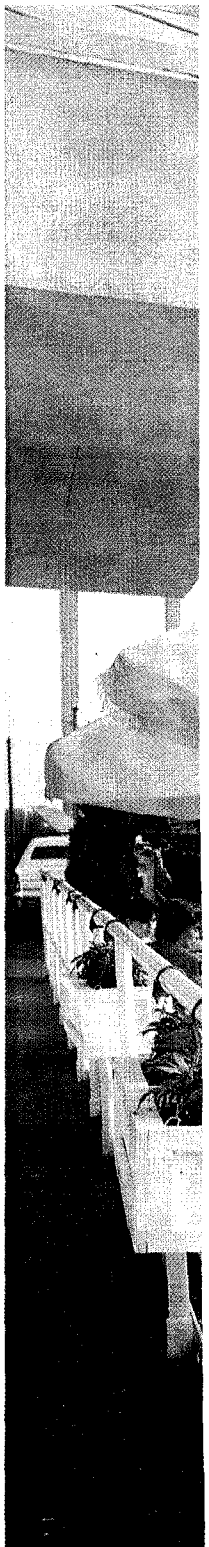
"Originally, we were known as dissidents—then we lost interest in trying to make Russia a better place, because it was hopeless," explains Val, a tall, imposing man with a pungent sense of humor. "Materially, we were quite comfortable. We had our own room in a communal apartment with five other couples, and all our friends were jealous. But a Communist country is not suitable for human habitation. It is a country run by criminals."

They left in 1980. Over the next year, all their friends who taught Hebrew were arrested and sent to labor camps. The Mandels were prepared for difficulties here, since before leaving Russia they had had extensive conversations with Americans in Moscow. What threw them both was Americans' affluence. "No matter how prepared you are, it's a total culture shock," says Val. "You come from a society where no one does anything—except when they work for themselves—to a society where everyone works. On our first day, someone took us to Harlem and showed us a poor woman wheeling a shopping cart filled with food and said, 'How awful.' It looked terrific to us. Even Harlem did not look so bad. It looked like many areas of Moscow."

Val and Lena enrolled for a graduate degree at the Jewish Theological Seminary, and Lena got a job as a secretary, because she spoke English well. Val worked in clerical jobs, then began teaching Hebrew in day schools, even though he could barely speak English. But he studied on his own; two years later, he passed the LSATs in the eighty-sixth percentile. He graduated from Rutgers law school and went into real-estate law. Lena got a second master's degree from Columbia's School of Social Work and got a job as a therapist. Five years ago, she entered Rutgers law school. She now specializes in bankruptcy law.

For several years, they kept a kosher home and observed all the Jewish holidays. Now they are more relaxed about practicing the rituals they risked their lives to perform in Russia. Their assimilation is complete.

"We have many Russian friends, but most are Americans," says Lena. "When we came here, we expected to be judged on our merits, believing that if we worked hard, we could do whatever we wanted to do. We were never disappointed." ■



Shore Things

TESTING OUR OFF-ISLAND CULINARY WATERS

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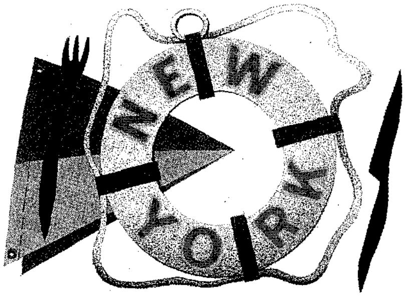
By Gael Greene



SNUG SHOULDN'T MEAN SMUG. HERE ON MANHATTAN, OUR tight little island, we need not be blindly parochial. Balmy dining by the sea is only a swift ferry ride away, reachable also by car or taxi. So off to the boroughs and 'burbs to catch a breeze, to revel in the sunset.

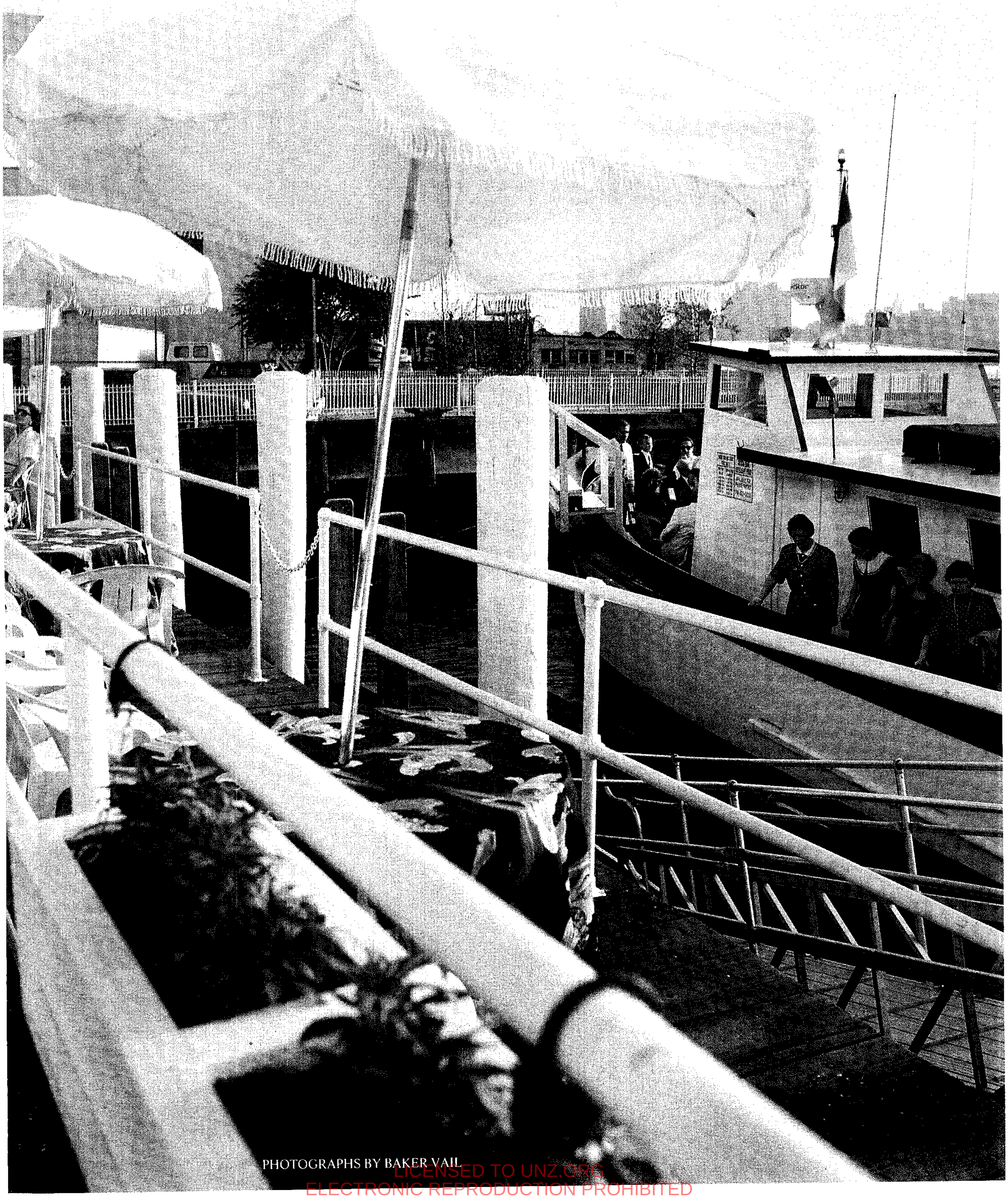
THE BOAT FOR **Water's Edge** LEAVES ON THE hour. Of course, you arrive early on the desolate wharf just north of the 34th Street Heliport, with time to wonder if you're in the right place, long enough to memorize the skyline of Queens.

Seven minutes on a rolling sea and you're there, seated windowside, lost in the sweep of metropolis as the light fades and ready to fall in love again, with the city and . . . who knows? Plush carpets, green-on-green damask, tiny lamps with pleated shades, nodding-off roses, and grown-up waiters scarcely register in the dim designed to honor that skyline. Only the nasty chairs that pinch and dig detract.

Nothing quite challenges gourmandlich optimism like an American couturier menu off the beaten path. Sweet-potato brûlée. Pesto and lemongrass gremolata. Black linguine with smoked salmon and cabbage in Cabernet sauce. I cringe in fear. And the tariffs are steep. With entrées $23 to $32, two could easily spend $140 for dinner—wine, tax, and tip included.

So what a delight to find that some of this food is actually delicious. Chef David Silver has mastered tuna, both in the yellowfin grilled rare with the blackest linguine I've ever seen (I'm afraid to ask why) and in one night's special—a chunk thick and tender as filet mignon, with a pungent red-wine-and-vinegar sauce. Grilled vegetables and tomato coulis frame grilled swordfish, rare and fresh. Tandoori-roast salmon with lentils and pappadums is nicely cooked and very spicy. Too often, though, the adornments on this changing menu are better than the prime tenant of a dish—wonderful tuffets of polenta alternating with boring scallops encircle fabulous Swiss chard. The hand that blended a perfect seafood risotto should be ashamed to send out lobster so cruelly overcooked. Canapés

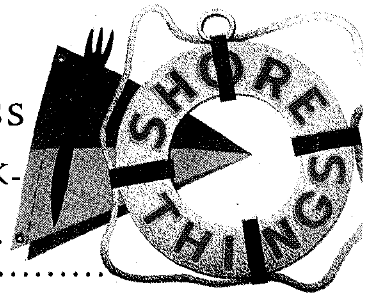
WATER'S EDGE, JUST A BRIEF BOAT RIDE FROM MANHATTAN.



PHOTOGRAPHS BY BAKER VAIL

Margaritaville

SPRUNG FROM SCHOOL, RESTLESS WHELPS JAM THE DECK OF COYOTE GRILL, SIPPING BLACKBERRY MARGARITAS, NIBBLING TORTILLAS OFF THE GRILL.



are so itsy they're a joke. The bread is sad. Avoid seafood sausage and singed crème brûlée.

End the evening with plum cobbler, irresistible diamonds of chocolate-peanut-butter cake, an unconventional but splendid opera torte, and a compelling stickiness of orange, Grand Marnier, and marzipan. The captain is holding the boat for your swift passage home.

Water's Edge, East River at 44th Drive, Queens; (718) 482-0033. Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Saturday 6 to 11 p.m. A.E., C.B., D.C., M.C., V. No boat service on Mondays.

WHAT AN ADVENTURE. I've recruited the most elegant swells I know for an excursion to Staten Island. One of them grabs a beer "aperitif" in the terminal bar as we dash for the nine o'clock ferry. The summer sky is cerulean blue streaked with mauve. Manhattan is decked out with more diamonds than Liz ever dreamed of. My pal is ecstatic. "The Yankees are leading by two runs. And look at those buildings. They're empty and bankrupt and beautiful." Liberty glows pale green, taller than the Twin Peaks as we pull away. At a penny a minute, this ride has to be the best buy left in town.

For $5, the taxi speeds us to **R. H. Tugs,** a lively neighborhood joint in a small country town with white picket fences. The house's Outback Grill juts over the water. Did we really come so far to stare out at industrial Bayonne? Why not? The parade of tugs is antic. And the crowd gets playful as the night goes on, sweet-natured pups on the prowl.

Don't go to Tugs for Lucullan dining. This is small-town bread and what taste like bottled dressings, a giant Caesar salad with no oomph at all, the house toss of greens with the obligatory iceberg and chunks of blue cheese, exhausted baked potatoes painstakingly wrapped in foil. Still, fussy as we are, we're loving it—chowder thick as mud and full of flavor, shrimp in a deep, garlicked sea, breaded fried disks of zucchini that probably came frozen in a box, tortellini lush with bacon and cream and cheese, searingly spicy blackened rib eye, and a giant rack of pretty good ribs (entrées $8.50 to $14.95). Time for diner-style desserts, good and not so good, and fancy coffees perfumed with exotic alcohols, then home on the midnight ferry.

On the prow, hugging each other to keep warm in the chill, we stare transfixed at glittering Oz on a magical evening.

R. H. Tugs, 1115 Richmond Terrace, Staten Island; (718) 447-6369. Open Monday through Thursday 11:30 a.m. to midnight, Fridays and Saturdays till 1 a.m., Sundays noon to midnight. Cash only.

NEW JERSEY IS THRILLING AROUND the edges—the Palisades a gallant picnic site, Chinzan-So a $7.5-million temple of ceremonial dining in Edgewater. And then there is Weehawken, only seven minutes from the West 38th Street pier on the spic-and-span Port Imperial Ferry, barely time to celebrate the city's skyline in all its twilight finery. The free ferrybus crisscrosses Manhattan, timed to catch the boat. Or park and float free, too (if you're staying for dinner). Just pay $4 to cross, then inhale the smart salt air as you round the wharf to **Arthur's Landing** (where a refund and passage back come with dinner, courtesy of one Mr. Imperatore, the Imperial Arthur, who owns the whole shebang).

We once turned Saturday night into a maritime adventure, ferrying to Arthur's for champagne and oysters, then sailing home for dinner. Not that the food is hopeless. It's ambitious, sometimes pleasing—just not a dream you'd cross the ocean for, or even the Hudson. Angel's-hair pasta with tomato and basil is a better bet than toughish ravioli in a not-too-convincing pesto. Unassuming sirloin with caramelized onions and crisp duck with wild rice are fine. Thin-cut swordfish with olive-and-caper butter is disappointingly dry, and salmon, requested rare, is overcooked.

All about us are denizens of the countryside who seem content and find the toll—entrées $16 to $26—fair price for the sense of theater. My haughty pals amuse themselves with Tomwolfian dissection of the natives till finally I cry, "Enough. If we saw these people on the road in France, we'd be saying how charming, how provincial."

There's something remarkable about the Port Imperial Ferry. In a city where not much works, it's like a Swatch. So when someone recommends **Shanghai Red's** in Weehawken, off we go again. But we don't get a refund

R.H. TUGS
RESTAURANT ~ BAR

A PLAYFUL CROWD, A VIEW OF BAYONNE.

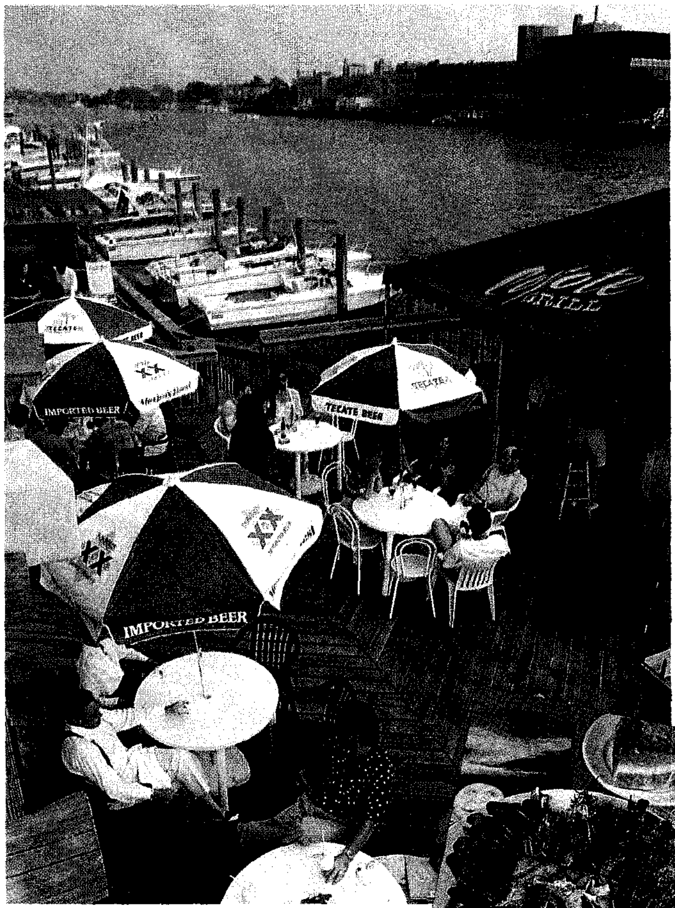
Photographs by Ted Hardin (4). Illustration by Coco Masuda.

($8 round-trip), this being a joint Arthur doesn't own. (Drive instead.) Folks from Jersey love this charming rough-hewn lair with its country gewgaws, a deck for alfresco dining, and a spectacular eye on the big city. If you haven't had anything decent to eat since you left New Jersey, you'll love it, too.

Outlanders with no great expectations will find the mushroom cannelloni and fried calamari just fine. Tuna snatched out of its soy sea is edible, the prime rib gargantuan. At ten, indigenous yups arrive in gender-flaunting finery to quench thirst and other hungers.

Arthur's Landing, 1 Pershing Circle, Weehawken, New Jersey; (201) 867-0777. Lunch, Monday through Saturday noon to 3 p.m.; dinner, Monday through Thursday and Sundays 5:30 to 10 p.m., Fridays and Saturdays 5 to 11 p.m.; brunch, Sundays 11:30 a.m. to 2:30 p.m. A.E., M.C., V. For ferry and bus information: (201) 902-8850.

Shanghai Red's, Lincoln Harbor, Pier D-T (off Harbor Boulevard), Weehawken, New Jersey; (201) 348-6628. Lunch, Monday through Friday 11 a.m. to 3 p.m.; dinner, Monday through Thursday 5 to 10 p.m., Fridays till 11 p.m., Saturdays 4 to 11 p.m., Sundays till 10 p.m.; brunch, Sundays 10 a.m. to 3 p.m. A.E., C.B., D.C., M.C., V.



ISLAND PARK'S COYOTE GRILL.

SUMMER SATURNALIA HITS Island Park hard. Sprung from school, restless whelps jam the deck of **Coyote Grill,** the stucco'd retreat Brendan Walsh now calls home. They sip ambrosial blackberry margaritas and nibble tortillas off the grill as folks queue indoors for a Bronx lad's riff on Southwestern cooking, waterside on Reynolds Channel.

There's an easy route to Island Park that takes an hour, and a shortcut behind Kennedy Airport that's impossible to explain. But if you're headed for Jones Beach anyway, the Grill is just a hiccup away. The sophistication fans loved at Arizona 206 seems tempered here, but after two margaritas, who cares? "Tobacco onion rings," we cry, frazzled from the trek. "I'll bring them quick," the waitress promises, cute, perky, sensitive. Try blue-corn fried oysters on a torrid charred-tomato salsa, grilled vegetable quesadilla, and lush warm lobster salad on grilled herb brioche. The chef's celebrated chili-rubbed chicken is moist and crusty, but what happened to the dark meat? Grilled salmon nests on greens with chayote, tomatillos, and red pepper. Veal chop comes with sweet-potato hash browns, and strips of juicy, salty skirt steak get tucked into tortillas with onions and chilies (entrées $14.50 to $28).

Our waitress touts the papaya sorbet. When we complain it's too sugary, she strikes it from the bill. We're happy enough with wonderful pear-and-peach brown Betty and chocolate-pecan-mousse cake.

Paddy McGees, the lemming factory next door, is Walsh's newest focus. He's doctoring the menu for his boss, who owns both canteens. Inside, Paddy's is huge, handsomely tricked out in classic fish-house mode. On the vast sweep of deck, a mob scene: benign little huntresses, apprentice harlots in spike heels, cutoffs, and sheer black stockings, stalwarts in overalls and golden chains. We elbow our way to the clam bar for cherrystones, opened while we wait and served with extra horseradish. (Is the youthful shucker flirting, or just impressed to see an adult?) Since only fast food is sold outdoors, we're forced inside, feeling a tad out of place, slightly citified. Out here, *we* are the bridge-and-tunnel crowd.

We send back the oysters because they taste washed. The manager comes, "really disturbed because the chef is a stickler about not washing oysters." So maybe it was a onetime flub. Otherwise, the Feast of the Sea for two ($19.50) is astonishing—crawfish and crab, clams and oysters, mussels, calamari, and shrimp cooked in Old Bay seasoning (shell, or suffer the salts). It's an old-fashioned menu, everything that swims, grilled or fried, and meat for the ornery, entrées $11 to $22. Cioppino is aswarm with shrimp, mussels, calamari, and fish on pasta in tomato sauce. Thickly breaded shrimp, bland flounder, and sublime little scallops make up the fried Fisherman's Net, served with chunky coleslaw and wimpy potato salad. But chiffon Key-lime pie and tonight's rhubarb crisp with vanilla ice cream are splendid.

Coyote Grill, 104 Waterview Road, Island Park; (516) 889-8009. Lunch, Monday through Saturday, and Sunday brunch, noon to 3 p.m.; dinner, Sunday through Thursday 5 to 10 p.m., Fridays and Saturdays till 11 p.m. A.E., M.C., V.

Paddy McGees Fish House & Bar, 6 Waterview Road, Island Park; (516) 431-8700. Lunch, Monday through Saturday, and Sunday brunch, 11:30 a.m. to 4 p.m.; dinner, Monday through Thursday 4:30 to 11 p.m., Fridays and Saturdays till midnight, Sundays 5 to 10 p.m. A.E., C.B., D.C., M.C., V.

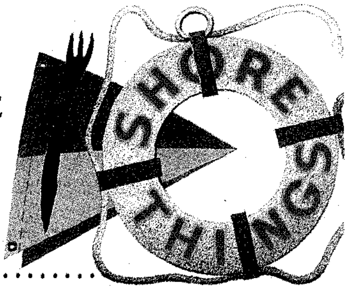
I'VE BEEN MEANING TO EXPLORE City Island for years. Now, at last, we're trundling over the Bruckner Expressway to what was once a sleepy little fishing village in . . . no, not really. This can't be the Bronx. It feels like seaside Maine. Drive as far as you can without landing in the Sound and you've reached the **Lobster Box,** in an 1812 landmark.

We've scored a waterside view, with real flowers in the window boxes and fake on the table, ravenous enough to devour the tired salad that arrives automatically, for all to share. Lobster nineteen ways—thermidor, oreganata, fra diavolo, Texas style—$19.95 to $33.50. Of course we'll have lobster twice: steamed to smithereens, alas, and stuffed with deviled crab and broiled ("à la Lobster Box"), sublime perfection.

Steamers are fine, as are clams in a garlicky green sauce. Peppery tomato sauce adds a kick to deep-fried calamari. Steam-table corn and foil-wrapped baked potato are not unexpected. Confronting dessert—apple fritters, cafeteria-style blueberry pie, and Galliano ice-cream surprise (the sur-

Maine Chance

THIS CAN'T BE THE BRONX. IT FEELS LIKE SEASIDE MAINE. WE'VE SCORED A WATERSIDE VIEW AT THE LOBSTER BOX, WITH LOBSTER NINETEEN WAYS.



prise is espresso soot)—we decide we've come too far to fail. We'll try again.

Anna's Harbor Restaurant stirs up a welcome even though its 500 seats are mostly empty late on a Sunday. The mottled rug, forlorn in the blazing light, bears the carnage of a summer night—a strangled French fry, a severed claw. Our perch overlooking the marina is icy, so we open the window and bask in the effervescent air with the whine of planes overhead.

The waiter's sweet innocence as he smells the wine and agrees with a cry of triumph that it is corky (no one sends back bottles here) makes me nostalgic. I am ready to adore Anna's Tahitian shrimp—"two giants stuffed with crabmeat"—with the ingenuous passion I brought to Oscar's Salt of the Sea before my taste in fish got blissfully corrupted by sushi, Le Duc, and Le Bernardin. So I'm actually loving the garlic bread (which may or may not be a transcendence of garlic salt from a jar).

Pallid tomato sauce does nothing much for calamari both chewy and greasy. This is definitely a tossed salad from the fifties. Soft-shell crabs are blurred with wet flour, and those Tahitian shrimp suffer in translation. But the surf and turf—lobster split and baked in the shell with buttered crumbs, and juicy barbecued ribs—is an awful lot of good grub for just $15.95 (entrées $12.95 to $32.95).

Strawberry shortcake that's really layer cake, and gummy cherry pie are childhood revisited on a sentimental day. So turn off the critic inside you, and just have fun.

Lobster Box, 34 City Island Avenue, the Bronx; 885-1952. Open daily noon to 11 p.m. M.C., V.

Anna's Harbor Restaurant, 565 City Island Avenue, the Bronx; 885-1373. Open Sunday through Friday 11 a.m. to midnight, Saturdays till 1 a.m. A.E., C.B., D.C., M.C., V.

SINCE TASTE IS IN THE mouth, the eye, the nose, illuminated by reverie, experience, and prejudice, it's difficult to gauge what it means when someone tells you the food at the **River Café** is glorious, sublime. That's what makes restaurant criticism risky and thrilling. You can rely on the consensus of whoever fills out a questionnaire, à la Zagat. Or you can find a critic whose pleasures and pains come close to your own.

What I know about the River Café can't be debated. Walk the gangway into the room and your knees buckle, your spirit soars. It is drop-dead romantic. The grand sweep of glass frames a sonnet or a stirring anthem to New York. Dappled by sunlight, misted in fog, streaked with a Vlaminck sunset, every cliché ceases to be cliché from this precious retreat tucked under the hum of the Brooklyn Bridge. New Yorkers adore the River Café, rarely minding the awesome tab.

Alas, creativity can addle the most gifted cooks. Reason sputters and they go over the edge. That's chef David Burke, hanging now by a cinnamon stick. But we can't guess anything's wrong as we arrive and are swept into the enchantment, greeted with the chef's offering: lobster jelly, white beans, and small chunks of lobster with a trellis of black pastry, all in a small glass on a half-moon of doily on an octagonal plate—much ado but delicious.

The $55 prix fixe is a parade of astonishments, and at least one element of each is splendid—sometimes two, rarely three. Best of the starters is squab sliced and served with foie gras on a corn cake, plus chopped-pistachio-coated potato slices tucked into a twig basket. Gasp. Soft-shell crabs seem beside the point in a blanket of Tunisian bread (from the neighboring Damascus Bakery) with ratatouille caught in a hoop of bacon. There's a Moroccan edge to grilled prawns with prawn "falafels," charred eggplant, and dots of gold and green . . . what? Who can say? And if not, why bother?

Now I know why monkfish is usually served in small medallions. On the bone, it looks like a painting by Georgia O'Keeffe, something a coyote would lust for. Crispy smoked-shrimp home fries with the fish aren't nearly as good as great home fries alone. Rather ordinary chicken gets lost in its thick Tunisian-bread wrap, though the ooze of tarragon-whipped potatoes is good. Yellowfin tuna with asparagus, prosciutto, sage, tomato couscous, and bitty dabs of olive sauce is confusing, too. This is food as fashion victim. Not even the sudden wow of fireworks dancing abstract shadows on the skyscrapers can shake our feeling of being in a cosmic joke.

Overlooking the candied yellow peppers under the hot strawberry tart, I'm pleased to find desserts less frantic: splendid gâteau marjolaine, wonderful Tahitian-vanilla ice cream, napoleon of fabulous bittersweet-chocolate crunch. Even sautéed banana steak and walnut crisp with maple-bourbon sabayon isn't as weird as it sounds. But serving banal petits fours on a toy stove with smoldering logs of cinnamon isn't even close to the grand French flourish of cookies in a wheelbarrow sculpted in sugar. Even the bonbons are sadly flabby.

Hoping brunch will be more straightforward, I return—for reuben ravioli plumped with corned beef, grilled-chicken salad sandwiched in waffles for no reason I can see, and salmon-and-tuna lasagna (overcooked fish between sheets of pasta). Enough.

David Burke can cook. I've tasted his triumphs. Let's hope this is a brief, surreal phase he's about to come out of.

River Café, 1 Water Street, Brooklyn; (718) 522-5200. Lunch, Monday through Friday, and Saturday and Sunday brunch, noon to 2:30 p.m.; dinner, Monday through Thursday 6 to 10:30 p.m., Fridays and Saturdays till 11 p.m., Sundays 6:30 to 11 p.m. A.E., C.B., D.C., M.C., V. ■

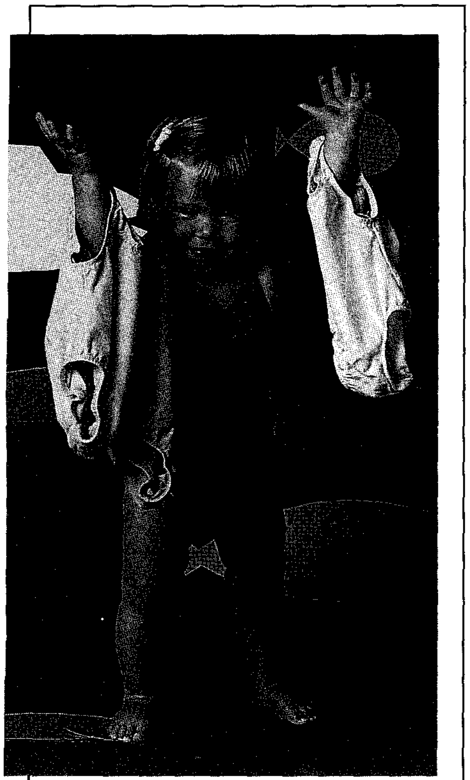
THE LOBSTER BOX'S BRINY BOUNTY.

Photograph by Ted Hardin.

BEST BETS

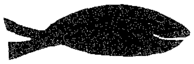
The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan

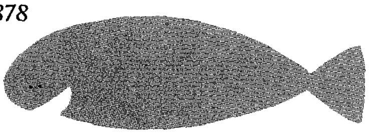


Swim Pickings

Color us happy now that the folks at Space Kiddets have come up with such a clever idea. They take little girls' white cotton bathing suits and dye them a rainbow of colors. The results: an array as resistible as gumdrops ($22; sizes 3 months to 2 years).



SPACE KIDDETS/*46 East 21st Street/420-9878*

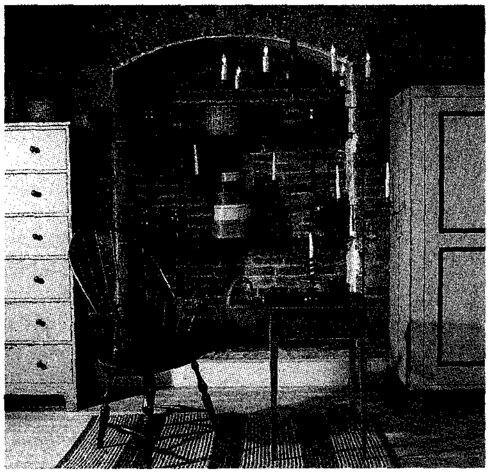


Best Bites

Besides flavor, the beauty of borscht is its shocking-pink color, so refreshing it can cool a volcano. The bottled borscht we know (and love) is made with boiled beets and thickened with sour cream. But at Hale & Hearty, a shop dedicated to low fat and less cholesterol, the beets are roasted for a robust taste, and low-fat yogurt, not sour cream, makes everything tingle ($3.75 a pint). We all want to breeze through hot-weather meals, and the store's light yet lusty sandwich of avocado, tomato, and arugula on Tom Cat sourdough rye is dressed with a light scallion vinaigrette ($5.50). Such energizing eats for the dog days of summer!—**Barbara Costikyan**

HALE & HEARTY/*849 Lexington, near 64th Street/517-7600*

Past Forward



Think of the furnishings at Barton-Sharpe, Ltd., as the collectibles of the future: They're sure to be as prized in the year 2060 as twenties reproductions of eighteenth-century English furniture are today. Owners C. Dale Turnipseed and Marcos Delgado-Matos offer the work of twelve craftsmen whose replications of period American pieces are exact, down to the mortised and tenoned joints, dovetailed drawers, and shiplapped backboards. There's a marvelously varied assemblage of styles—from the formality of a Chippendale four-poster bed to the rusticity of a painted tavern table. The selection of hand-woven coverlets, hand-forged ironware, and Pennsylvania Dutch slipware demonstrates a similar attention to detail. (From $18 for a small stoneware crock to $268 for a bow-backed Windsor Chair to $12,534 for a Massachusetts bonnet-top secretary in tiger maple.)

BARTON-SHARPE, LTD./*119 Spring Street/925-9562*

Photographs: left, Lauren Sorokin; top, Ellen Silverman; wicker tray and plate courtesy of William-Wayne & Co.; bottom, Andrew Garn.

Movies/David Denby

THE TROUBLE WITH HENRY

"...*Regarding Henry* is an unimaginably bad movie, from none other than Mike Nichols, who appears to have lost *his* mind..."

IN A SENTIMENTAL MOOD: *Ford and Bening.*

HENRY TURNER (HARRISON FORD), THE ARrogant New York lawyer at the center of **Regarding Henry,** takes a bullet in the head and another in the shoulder, loses his mind, recovers partway—enough to speak, think, and walk slowly—and becomes a better person. Yes, he does. The daughter (Mikki Allen) whom he once bullied and ignored is suddenly dear to him; the beautiful wife (Annette Bening) he once cheated on he now learns to love. He throws over his law practice, which apparently consists of tricking deserving people out of their money. He gives up his viperish New York social life, his "friends," who are all out to get him. He gives up his New York apartment, too, the many rooms on Fifth Avenue with magnificent views of Central Park, and he buys a house. Now, *that's* a real American! He lives in a *house*!

There's more. Henry stops wearing Savile Row power suits and puts on floppy pullovers. He becomes buddies with a jolly black physical therapist (Bill Nunn), who, in an incomparably dishonest patch of screenwriting, assures Henry that he's happy to have smashed his knees and lost out on a career in professional football because he can now work as a physical therapist and teach people like Henry how to walk. Henry also buys a puppy. Dog in hand, he visits his daughter at the starched-white boarding school where she's learning to be a ruthless little competitor, and.... No, I can't go on. Modesty forbids. You have to experience that part for yourself.

I'm not making this stuff up. And I'm not really caricaturing it either. *Regarding Henry* is an unimaginably bad movie, directed by none other than Mike Nichols, who appears to have lost *his* mind. I would hate to think that the screenwriter, the 24-year-old Jeffrey Abrams, was writing this nonsense sincerely. I would be happier knowing that Abrams concocted the preposterous story line, the unreal social atmosphere, the bogus simplicity and spirituality as a shrewd appeal to the powerful and deeply corrupt men who run Hollywood studios. For *Regarding Henry* makes sense only as a fable for the jaded, the eighties types grabbing at the new nineties anti-materialism as the fastest trip to the bank. *Ghost* and *Defending Your Life* led the way. *Regarding Henry* may have been intended as the payoff.

I don't know what rings more false—the scene in which the pre-bullet Henry is absurdly brutal to his secretary (garden-variety pragmatism suggests that polite treatment would produce better results); or Henry's rather rapid and easy recovery, the clinical details of which don't begin to approach the harrowing struggles in *Awakenings;* or Henry's excruciatingly embarrassing thank-you speech to the members of his law firm, none of whom he can begin to remember. And what makes Abrams and Nichols think that losing memory, motor control, sexual drive, and the ability to earn money would combine to produce virtue in a human being? Most of us would head for the bottle.

Ford plays the post-bullet Henry as a bashful boy with hair parted in the middle. He's real sweet. *Regarding Henry* is a soothing movie about a terrifying experience. (It does, however, suggest a new social role for muggers—shooting "arrogant" New Yorkers to make them better people.) So I return to my Hollywood-studio-executives theory: Very powerful and deeply cynical people cannot imagine taking two or three little steps to improve themselves. The idea is repellent. Instead, they want a fresh start, through est, drugs, therapy, a job at another studio. A clean slate. Now that I've seen *Regarding Henry,* I think it's possible that a few of these guys might benefit from a bullet in the brain. The rest of us, however, will have to strive for virtue in more mundane ways.

Boyz N the Hood, JOHN SINGLEton's movie about the life and death of young black men in Los Angeles, is solidly constructed, honestly written, and funny and sad in equal measure. Singleton, 23, a USC graduate, grew up in South Central Los Angeles and puts a lot of what he knows of this neighborhood into *Boyz N the Hood.* All day, jets heading for LAX come in low over the small tract houses; at night, police helicopters join in the din, training down their lights. The sun shines regularly, but the little boys play football with a corpse lying nearby, and a teenage girl tries to read through the rattling of gunfire. The mothers are left without sons, the children without brothers.

The movie is a coming-of-age story. In 1984, when the hero, Tre, is about ten, his divorced mom hands him over to her ex, Furious Styles (Larry Fishburne), who, she believes, can teach Tre to be a man. An ex-Army type who has begun a local home-mortgage firm, Styles has a very sure sense of himself, and big Larry Fishburne brings an even-tempered, unforced authority to the role. We've heard a lot about the missing father in the black community. Styles is a found father—a man with a genius for fatherhood.

If blacks are "brothers," Styles asks, why are they slaughtering one another? He tells his son that whites want black men to kill one another in order to reduce the black population. It's impossible to

Photograph by François Duhamel.

say whether Singleton endorses this Farrakhanite nonsense, but the movie suggests that such ideas, true or false, can help pull young black men back from violence. And the movie insists on the necessity of male authority: Only fathers can keep boys out of the streets.

Tre (Cuba Gooding Jr.), who is seventeen during the main part of the story, and his friend Ricky (Morris Chestnut) are college-bound boys, but they are pulled by ties of loyalty and friendship into the neighborhood craziness. Ricky's half-brother Doughboy (the rap singer Ice Cube) and three friends, sitting on the steps of Doughboy's mother's house, do nothing all day, their talk a mass of self-justifying myths and infantile complaints. Singleton shows a lot of affection for these wasters. But the volatile social vacuum they have stepped into allows them few ways to assert themselves except in violence. Singleton brings out the insane combustibility in ordinary encounters—the jostling among teenagers that ends with guns blazing. He gets the heat and sass of young women, the despair of the older ones. He presents a coherent picture of a tragic way of life. At the end of *Boyz N the Hood,* you feel you've learned something about a whole community trapped in a malaise. It's a stirring and candid movie.

IN THE BEGINNING OF THE EXPERIMENTAL low-budget comedy **Slacker,** young Richard Linklater, the movie's writer and director, gets off the bus in Austin, Texas, and delivers a long monologue into the ears of an impervious taxi driver. For every choice of action we make, he says, there are many choices we reject. But what if each of these paths has a reality, too—all the roads not taken?

Linklater walks off, and the camera picks up someone else on the street, and then someone else who happens by, and so on, passing through dozens of unrelated characters. These are the other realities we don't inhabit, the paths not taken, which are abruptly taken by the promiscuously curious camera. All these people talk. They have ideas, philosophies, paranoid theories. Students and ex-students, they are the indolent population of the unemployed and barely employed that gathers like an aura—or, more precisely, like a youth retirement home—around the most comfortable campuses. Linklater doesn't use recurring characters or try to overlap or "rhyme" the stories in any way. The movie is anecdotage, not drama; that's why it's only a stunt. Yet Linklater shows an amazing ingenuity with transitions and a fluid camera technique, and he's got a coolly deadpan sense of the absurd. This witty notebook-movie could be perfect for after-midnight shows, when the mood is easy and the worn-down audience, overcome by a floating sense of American futility, sinks low in its seats. ■

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" . . .The main roles in Joe Dowling's *Othello* are mishandled, but *Getting Married* keeps a good Shavian head on its shoulders. . . "

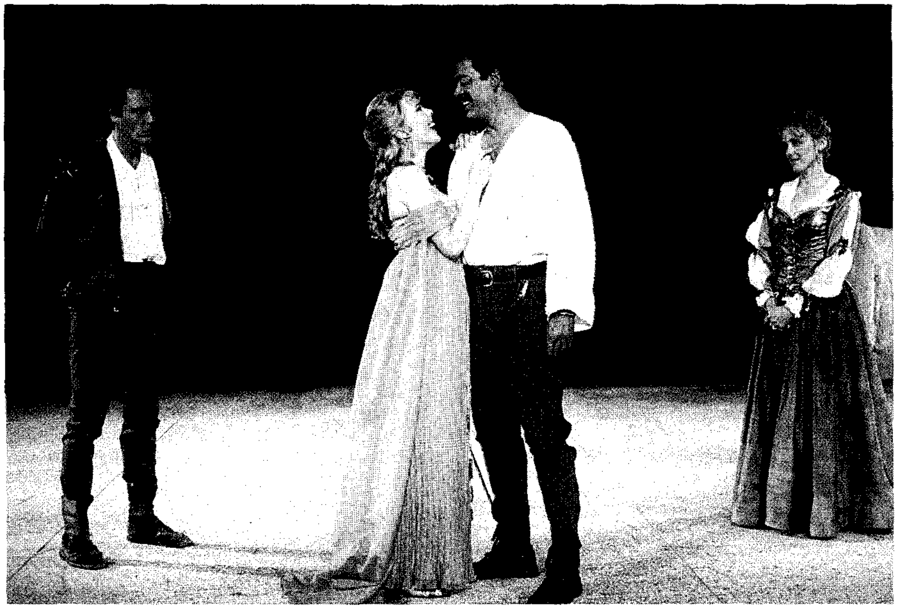
IN **Othello,** SHAKESPEARE CREATED A MOST unusual triangle: the Beast, the Fool, and the Sacrificial Lamb. The idea was to show how, for lack of critical intelligence to challenge it, evil prevails against goodness. Iago, the cerebral Machiavel, meets no match in either Othello's genuine but unintellectual nobility or Desdemona's patient, loving innocence. That in the end Iago, too, comes to unrepentant grief is no compensation for the deaths of Othello, Desdemona, Emilia, and even silly Roderigo, not to mention the hairbreadth escape of valiant Cassio.

Much ink has been wasted on the alleged "motiveless malignity" of Iago, the Moor's possible cuckolding of him and Cassio's unquestionable promotion over him being insufficient cause for so much diabolical disaster inflicted on the wholly or relatively blameless. But that, surely, is the point: not that Iago's evil was totally unmotivated but that there is wickedness abroad for which slight provocation is enough to set in motion horrendous retaliation. Hitler was right about Germany's being shortchanged at Versailles; he was monstrously wrong about how he chose to even the score.

But for *Othello* to work in the theater, that triangle has to be perfectly cast: Iago must be a subtle, charming, credible villain; Othello has to be a noble, heroic fool; and Desdemona must be believable in her shattering resourcelessness. In Joe Dowling's Central Park production for Joseph Papp—not dreadful, but lacking the necessary dread—the mishandling of those main roles (along with some lesser flaws) allows the play to lapse into insignificance, almost as if the moral were "Do not lose a precious handkerchief, lest you also lose your life."

Probably the ablest member of that peccant trio is Christopher Walken, but his Iago, much as he delighted the opening-night crowd, is also the most erratic. He plays the ensign—and the director allows this—as the heavy in a C-grade biker movie, complete with up-to-date leather jacket, slovenly diction (although he can do much better), ludicrously cut purple punker hair, and two expressions: sneering or zonked. No matter how big this goes over with an uninformed audience, it is a terrible waste of genuine talent, to say nothing of Shakespeare's play.

Even Bernard Shaw, who was temperamentally ill equipped to appreciate much of Shakespeare, understood that the character of Othello is "magnificent by the volume of its passion and the splendor of its word-music." And these are the respects in which Raul Julia fails. Though he has a powerful physique and a strong voice, he looks dopey in this part—brutish and befuddled, not a great man of action outfenced by sly innuendo; and he goes down vocally because of his slow, lumbering or blustering, readings, further hampered by a marked Hispanic accent. When Olivier played Othello with a Caribbean accent—also questionable—he at any rate knew the meaning of what he was saying; he was not your modernist painter distorting the human body without having learned anatomy and figure drawing.



OTHELLO: *Christopher Walken, Kathryn Meisle, Raul Julia, and Mary Beth Hurt.*

Desdemona is a hard part for today's actresses and audiences: How does one make the loving and obedient wife, who even covers up her own murder by her lord and master, palatable? Here again Shaw's remark about Maud Jeffries is to the point: "Her voice was so pathetically charming and musical, and she is so beautiful a woman, that I hasten to confess I never saw a Desdemona I liked better." Kathryn Meisle's voice and delivery are too angular, too bold for the part; her looks, too robust and sporty. She might make a good Beatrice or Portia, but Desdemona, no.

By far the best work here comes from Mary Beth Hurt as Emilia: She takes that relatively short and often colorlessly played part and turns it into a fully rounded human being, playful and serious, giddy and compassionate, always involved in other people, in lived life. Good, too, is Miriam Healy-Louie as a flighty but spirited Bianca, but the others are undistinguished when not poor, like Michael R. Gill's softly oozing Cassio, or Daniel Oreskes's appalling Gratiano, who can flub a line even before he opens his mouth.

Where in all this is the director? Joe Dowling, formerly of Ireland's Abbey Theatre, proved his mettle here with *Juno and the Paycock* and *Translations,* both Irish plays. But *Othello* is not *O'Thello,* and evidently not his cup of tay, as his indulging the caprices of the not ungifted Frank Conway, his set designer, confirms. So we get a giant head of Aphrodite cluttering up the place to indicate that the location is Cyprus (the goddess's birthplace); later it is toppled over, to indicate that things won't turn out well. Dowling also permits Jane Greenwood to come up with some peculiar costumes, not least of all those men's leggings cross-laced up the rear. And he lets the worthy Richard Nel-

Photograph by Martha Swope.

son bathe Iago in ominous flat white light for soliloquies and longer asides, to let us know these are unvoiced thoughts—as if shortfalls in acting could be fixed by bringing on the lighting designer.

FROM SHAKESPEARE TO SHAW: FROM THE playwright as all-round artist and human being to the playwright as thinker—witty, provocative, and sometimes profound, but not a man of feeling or a poet. Shaw is frequently superb, but seldom if ever sublime. Which does not prevent him from being merrily, brainily challenging, and in the greatly underrated **Getting Married** he is swimmingly in his element.

The play is about marriage, divorce, and the family, and about how decent relations between spouses, lovers, and parents and children could be arrived at. Shaw has much that is enlightened and permanently relevant to say, and he says it catchily, compelling reflection. If he cannot fully understand the sexuality and passion between lovers, he does have a sober understanding of the unromantic aspects of romance, of the social, financial, educational underpinnings that make the life of the emotions possible. There are, to be sure, certain things about love that only a lover understands, but there are others—and not the least important ones—that only a non-lover can see, from the outside, precisely, dispassionately. And comically.

Yet there is more than unorthodox practical wisdom to *Getting Married.* There is a demonstration of how a play can be made with almost no plot and a bare minimum of characterization out of ideas and, above all, talk, delicious talk. Cecil and Edith have spent the night before their elaborate wedding reading complementary tracts about what every bride and bridegroom should know, and, with a packed church waiting, the marriage seems to be off. Along with their views, we get those of various members of the family and friends, a fair cross section of British society: the clergy, the military, the law, the trades, the idle rich, immersed in a no-holds-barred debate.

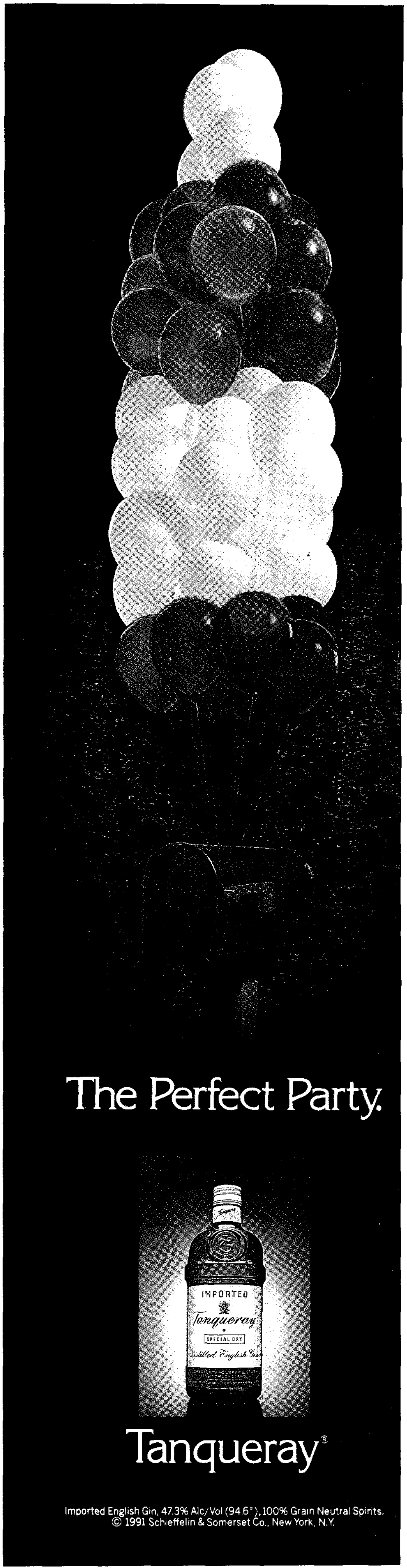
The fatuous, but not invariably wrong, General Bridgenorth, one of several uncles, lectures a young wife bored with her husband's conversation: "All the conversation in the world has been exhausted long ago. Heaven knows I have exhausted the conversation of the British Army these thirty years; but I don't leave it on that account." Shaw sets out to prove that, though English stage conversation from, say, Congreve to Wilde has likewise been exhausted, that does not mean that one gives up the stage, or conversation. The playwright of genius, like the conversationalist of talent, will always make do; and so, perhaps, could ordinary husbands and wives, if only they attended enough plays by Shaw.

And if many of Shaw's ideas have since been implemented, and if other of his ideas are bound to elicit our disagreement, no matter: A problem play need not provide the right answers, but it must raise the right, abiding questions, which *Getting Married* gloriously does. But audiences have the right to a better production than this one by Stephen Porter for Circle in the Square. Be it said, though, that no one can quite lick the problem of theater in the round, which, wherever you sit, makes you lose some lines and struggle to catch many others. Is it too late to mend the great error of the fifties and change the shape of this unhappy theater—if necessary, even its name? It will take courage and money, but the gratitude of actors, directors, and theatergoers would eventually pay off—in income as well as devotion.

The hostile environment defied James Morgan's ability to design a set that looks like anything, even a set. And Holly Hynes's costumes—especially for Mrs. George, rendered ridiculous by her hat—add to the damage. Nor is Linda Thorson, for all her surface skill, the correct choice for the Mayoress, whose face, Shaw states, should be "a battlefield of the passions," not a mere playground of the whimsies. Still, she is not the chief sinner here, a title to be shared by Nicolas Coster, whose general is more like a hotel manager, and Madeleine Potter, whose vacillating wife is not so much pert as obstreperous.

Lee Richardson's Bishop Bridgenorth can't bridge the gap between Britain and America, and Victoria Tennant as Lesbia, the confirmed woman's woman (a character Shaw refused, or wasn't allowed, to flesh out), is even more plodding. There is, however, stimulating work from Patrick Tull, Simon Jones, and Scott Wentworth, and, even in this mounting, the play keeps a good Shavian head on its shoulders, which speaks to anyone who has ever been married, divorced, involved with a person of the opposite sex, or, failing that, been a parent, a child, or a family friend.

In brief: LEAH KORNFELD FRIEDMAN'S **Club Soda** is a memory play about growing up in 1947 Brooklyn, poor, Jewish, and gifted, the first two of which qualities the play shares with its heroine. An exercise in retrograde retrospection, it is not helped by the sedulous but charmless Allana Ubach in the lead. . . . In **Prom Queens Unchained**—lyrics by Larry Goodsight, music by Keith Herrmann, book by Stephen Witkin (all midway between so-so and ho-hum)—nostalgia advances to graduation time 1959, with high-school girls, boyfriends, teachers, and parents caught up in prom-queen-election madness. Not even a mild infusion of sci-fi can freshen up this yesterday's gardenia, though an apt cast is well shepherded by Karen Azenberg. ▬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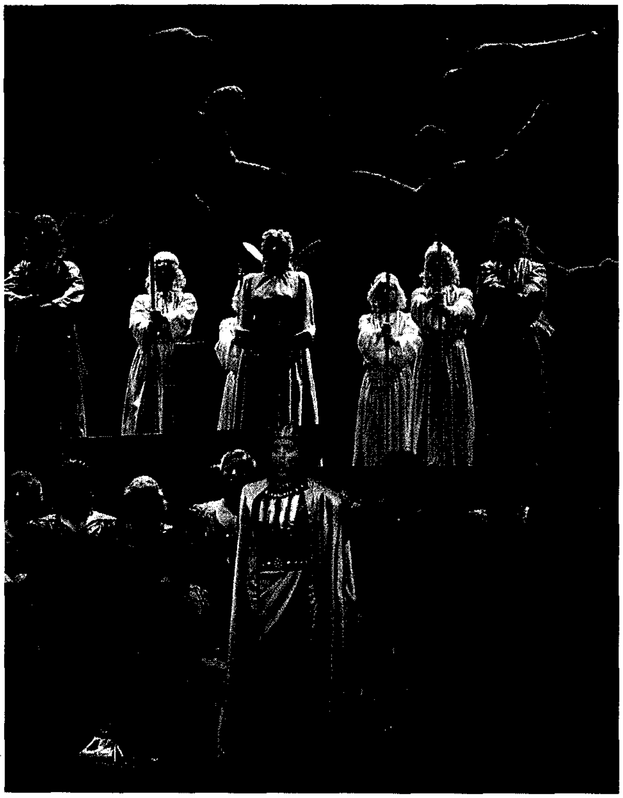
NEW 'ORLEANS'

" . . .Wonderful things turn up in *The Maid of Orleans* whenever Tchaikovsky can make the grand-opera format work for him. . . "

TEPIDLY RECEIVED DURING ITS RECENT TWO-week visit to the Metropolitan Opera House, the Bolshoi finally managed, for a moment at least, to stir up some genuine enthusiasm in Act III of **The Maid of Orleans**. Backed by an onstage brass band, the full ensemble roared out one of those "Slava" choruses in praise of absolute authority that seem to be mandatory in every Russian opera—even one that takes place in France—and the audience went crazy. Whatever disappointments there may be about the Bolshoi's current artistic policies and its solo singers, the company's great choral tradition apparently continues to thrive.

Otherwise, Tchaikovsky's operatic epic celebrating Joan of Arc registered as damply as the same composer's *Eugene Onegin* and Rimsky-Korsakov's *Mlada* had earlier. One reason, I suppose, is the notorious fear-and-loathing response of New York's conservative opera public whenever musical novelties of any kind must be confronted. The tone of intermission commentary about the content and quality of *Mlada* and *Maid*, neither of them ever staged here before, seemed more cranky and superior than usual. I had my say about Rimsky-Korsakov's fairy tale last week and feel fortunate to have seen the work, despite its flaws and a less than fabulous performance—such richly decorative musico-scenic phantasmagorias are peculiar to Russian opera, and opportunities to encounter them onstage in the West are almost nonexistent. The Tchaikovsky piece is also a welcome rarity, but of a different sort: one of the few Russian operas not based on a native theme, with a score consciously modeled on what were then (around 1880) the operatic fashions prevailing in Europe.

The Maid of Orleans, in fact, was Tchaikovsky's boldest bid for international success: a spectacular grand opera in the lavish post-Meyerbeer style cultivated by such popular figures as Verdi in *Aida* and Massenet in *Le Roi de Lahore*—and a work that, the composer hoped, would bring him comparable acclaim. Everything he could possibly think of to win broad audience approval was crammed into the score: a well-known historical figure admired by people of all nations, colorful crowd scenes, onstage battles, heavenly visions, throbbing love duets, a ballet at the court of Charles VII. Even at that, the opera is in no way a cynically calculated piece of stage machinery. Tchaikovsky almost never tackled an operatic subject that lacked a central figure to stir his sympathy, and in the midst of all this pageantry, Joan clearly emerges as an obsessively driven character with whom this hypersensitive composer could readily identify: an innocent victim doomed by fate, society, and her own uncontrollable passions.



FEMME NIKITA: *The Bolshoi does* The Maid of Orleans.

Wonderful things turn up in *The Maid of Orleans* whenever Tchaikovsky can make the grand-opera format work for him. Act I is especially effective: a sleepy French village suddenly under siege; Joan's prophecy of eventual victory followed by the surprising news that the English general has indeed been slain; universal acclaim for the Maid, who leads a hymn of thanksgiving; and, finally, when all have left, her renunciation of the pastoral life and radiant acceptance of a holy mission that will lead to martyrdom. It's an unerringly paced, continuous sequence that lasts nearly half an hour, a masterly blend of powerful choral exchanges, forceful solo declamation, and often thrilling lyrical expansion. Later on, the Maid's tormented scenes with the Burgundian soldier, Lionel, also show Tchaikovsky at his impassioned best, even if this unlikely love affair finally derails the opera's dramaturgy, which has become increasingly shaky since Act I.

Of course, there are many clanky moving parts and bits of extraneous stuffing to bear with as well. Tchaikovsky never had Meyerbeer's knack for adroitly juggling a dozen theatrical effects at once, and he lacked Verdi's ability to rise above all the grand-opera paraphernalia by brilliantly defining individual characters and always keeping their personal situations clearly in sight. Joan's denunciation by her father before the cathedral at Rheims goes for little, partly because by Act III we have pretty much lost interest in their problems, and partly because Meyerbeer had written precisely the same scene 30 years earlier in *Le Prophète* and did the job more skillfully. Still, as last season's concert performance by the Opera Orchestra of New York proved, *The Maid of Orleans* contains much fine material, the work of a major composer and worthy to be staged by any company with the necessary resources.

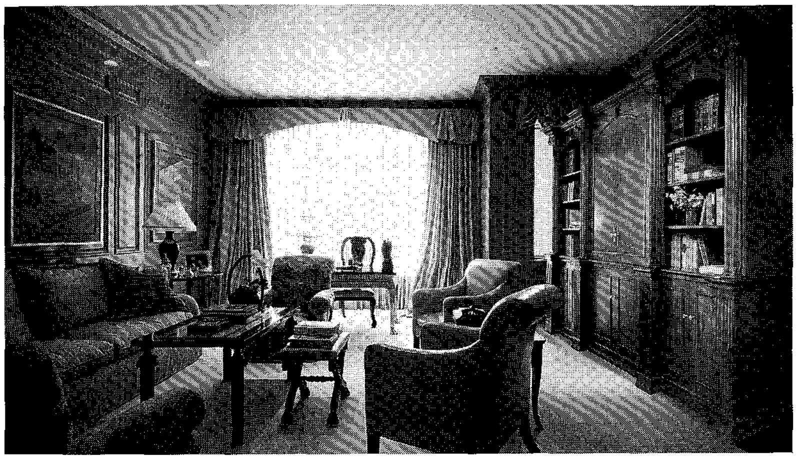
The Bolshoi has avoided the opera until now, probably due to *Maid*'s inescapable religious character (unlike, say, Gounod's *Faust*, which in pre-*glasnost* days the Soviets updated and secularized as a cautionary tale about a good man of the people who sold his soul to a Wall Street capitalist Devil—who said old-time Bolshoi productions were stuffy and conservative?). Current management obviously

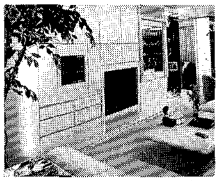
Photograph by Beatriz Schiller.

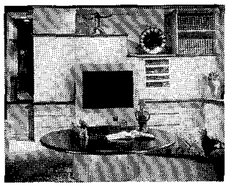
has no qualms about such things, and the company's ubiquitous artistic team—Boris Pokrovsky (director), Valery Levental (designer), and Aleksander Lazarev (music director)—laid it on thickly and without embarrassment. The action is presented as a mystery play encased within a stylized Gothic cathedral, the chorus standing to either side on ramps and risers, a worshipful congregation in contemporary dress. There are several deplorable touches—a bevy of white cardboard-cut-out angels that descends at the end of Act I may be the worst—but in general the concept is eminently workable, possibly even hospitable if an inspired cast could be assembled.

Which brings us to the fatal flaw of today's Bolshoi: the singers. I heard one in *The Maid of Orleans*—Vladimir Redkin as Lionel—with an agreeable sound and sufficient technique to make relevant musical and expressive points if only he had chosen to exercise his options. A promising mezzo-soprano named Elena Zaremba sang a lovely Olga in *Eugene Onegin* and made a few brief telling contributions as Lumir in *Mlada*. There may well have been other passable singers in performances I did not attend, but in general, the vocal standards were appalling. The company's enthusiastic leading diva, Makvala Kasrashvili, sounded worn, overtaxed, and crudely provincial as both Joan and Mlada. Oleg Kulko took on the principal tenor roles in all three operas, awkwardly punching out the notes with a voice of third-rate quality. Most of the lower voices were raw and undisciplined. This is not a question of taste—the unique Slavic timbre can be a gorgeous expressive resource when correctly trained and imaginatively exploited—but simply of bad singing.

Until now, the Bolshoi always had a supply of important singers who seldom left home but invariably excited Western operagoers lucky enough to hear them. Sixteen years ago, when the company last visited the Met, Vladimir Atlantov's ringing tenor as Herman in *The Queen of Spades* unhinged the fans, and there were equally fine artists in other vocal categories: Yuri Mazurok (baritone), Tamara Milashkina (soprano), Evgeny Nesterenko (bass). Record collectors will fondly recall an even denser quantity of post–World War II Bolshoi stars: Lisitsian, Reizen, Kozlovsky, Petrov, Vishnevskaya, Ivanov, Lemeshev, and Nelepp. Connoisseurs of historical singers can recite the names and play ancient discs of innumerable astonishing artists who flourished at the czar's Imperial Theater in St. Petersburg around the turn of the century. The great Russian school of singing finally seems to have spent itself—a pity but hardly a surprise. The national French, Italian, and German vocal traditions expired years ago, along with the creative impulse that once made opera a living art form. ▬







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THE POLITICS OF POWER

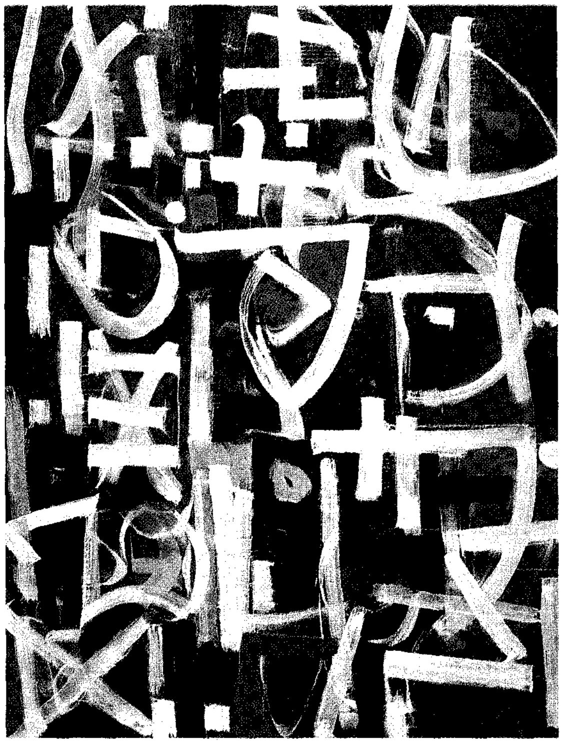
" . . .The organizers of 'Constructing American Identity' mean to lay bare all of the ideological uses to which art is put. . . "

TO A CERTAIN TYPE OF OVERWROUGHT academic mind, it's become fashionable to ignore the lowly art object and to apply all one's critical and analytical tools to that socially signifying phenomenon the art exhibition. **"Constructing American Identity,"** at the Whitney Museum's downtown branch on Maiden Lane, is, contrary to its name, fashionably deconstructive—inevitably so, since it has been put together by graduate students in the Whitney's famous ideological laboratory, the Independent Study Program. The ISP, run since 1988 by Hal Foster, trains young people it identifies as potential leaders in critical and curatorial studies, and has therefore spread its influence far and wide. It is known for producing theorists who tilt American art-museum practices toward the literary and textual and toward political analysis.

The consequences are both provocative and provoking—as well as maddening, inconclusive, and occasionally effective in spite of everything. The show comes with flags attached: It's the last exhibition prepared under Foster, who is leaving the ISP to teach at Cornell. To replace him, director David A. Ross is bringing in his ally from M.I.T., the cultural critic Benjamin Buchloh.

"Constructing American Identity" carries multiple agendas, the least of them aesthetic. The organizers mean to lay bare all the ideological uses to which art is put, while putting it to a few of their own. Yet the exhibition is most interesting when it slips their grasp to talk about freedom, censorship, politics, abstraction, and the purity of the artist.

In re-creating "three divergent models of what it meant to be American at different times," the ISP curators looked back to two world's fairs and one touring exhibition. "American Art Today," roughly 1,200 works done for the WPA and shown at the 1939–1940 World's Fair, pitted abstract artists against American-soil regionalists. The Museum of Modern Art's European tour of Abstract Expressionists in 1958–1959 sent American art abroad and established postwar painting's Cold War dominance. The Pop art that Philip Johnson rather hastily hung on the outside of the New York State Pavilion at the 1964–1965 World's Fair parodied the commercialism that America was beginning to export as its primary product.



THE SHOCK OF THE NEW: *Tomlin's* Number 2–1950.

But the ISP didn't actually reassemble the art in the original exhibitions. Instead, it raided the Whitney's collections for other works by a token few of the same artists. So we have a semblance or facsimile of three historical shows supposedly betraying the politics of power in American art. The ISP must imagine it can get away with this shaky proposition since the paintings themselves clearly don't matter much: They are there to support and illustrate the contemporary quotations that hang alongside them. In this Fosterian hierarchy, art comes last, and text that comments on text takes precedence.

The curators argue "that there is neither a single persistent national identity nor a coherent movement guiding a national art." True enough—who would dispute it? Despite the myth of a mainstream, which disappears whenever you look at it closely, American art and culture have formed in the midst of overwhelming diversity and a boisterous lack of historical agreement. Into this vacuum, however, the ISP's curators insert a simplified political reading of events that were immensely complicated.

In developing American national pride, economic power, and art culture, there have indeed been stages: the initial inferiority complex about Europe, the argument in the thirties and forties between rural and urban, the developing internationalist outlook of the fifties (its dark side reflected in the Cold War), and the industrializing energy of the sixties. At all points, change was accompanied by rambunctious slugfests of opinion. The recent fight over the National Endowment for the Arts was no bloodier than politicians' radical-hunting excursions into the art community in the fifties.

There has never been agreement about American art or American identity. The regionalists and the early abstractionists, slinging mud at each other from the boondocks, were fighting for the right to speak for all Americans; government money weighted the equation in a way that forecast the future. By the fifties, the artist had become the alienated Other and—in the mind of a painter like Robert Motherwell—a symbol of Freedom (except to the politicians who saw him as an agent of the Communist conspiracy). In the sixties, the exhibition's thread unravels and the political arguments diminish—though critics like Hilton Kramer, as far back as 1962, flailed at Pop for its presumed moral weaknesses. Throughout, the clearest voices belong to the artists, ruthlessly pursuing their free inquiry.

The broad point is that artists will always push into value-neutral territory, and moralists of all stripes will persist in manipulating them and their work in order to cram them back into tight little ideological boxes. This caution applies equally to politically radical ISP curators and to conservative shoe-bangers like Kramer. Whenever artists touch a nerve or violate canons imposed on them from outside, they become Motherwell's exemplars of Freedom, including the freedom to agitate disagreement.

But the point is perhaps too broad for

Photograph by Geoffrey Clements, courtesy of the Whitney Museum of American Art.

what the curators intended. (If not, then congratulations to them.) Like students everywhere, the ISP curators are bogged down in irrelevant details and yet swept up in a torrent of generalizations. As an exhibition, "Constructing American Identity" bites off too much. The section on the WPA adds nothing to an already familiar story. And the 1964–1965 World's Fair (which barely included art) was obviously resurrected just to complete the curve from nationalism to internationalism to commercialism.

MOMA's international show is another matter. "The New American Painting" toured Western Europe under the joint sponsorship of the Modern's International Council and the United States Information Agency. Within that simple fact is a not-so-simple question about the relationship between abstract art and Cold War propaganda—one that could easily have supplied an entire exhibition.

Whatever artists like Bradley Walker Tomlin or Willem de Kooning might have hoped, their presence in fifties society caused a general identity crisis. The quotations are eerily familiar: "Modern art is Communistic because it is distorted and ugly, because it does not glorify our beautiful country, our cheerful and smiling people, and our material progress," fumed Congressman George A. Dondero in 1951. Politically minded progressives, on the contrary, saw a chance to present American culture as forward-looking and futuristic. "We are engaged in a worldwide ideological struggle . . . ," wrote Lloyd Goodrich, former adviser to the government's Public Works of Art Project and soon to be director of the Whitney. "The relative failure of our Government to recognize the importance of the fine arts plays into the hands of anti-American and antidemocratic propagandists throughout the world."

The curators cast doubts on the disinterestedness of abstraction's supporters: "The discourse that surrounded Abstract Expressionism," they write, "mirrored the language of American expansionism." They suggest that the MOMA traveling show was a tool of the CIA's cultural division, an accusation grave enough and fascinating enough to warrant more than a cursory subclause. Where is the supporting documentation? Or are we already out of reach of the evidence?

You could also see the MOMA show as an effort by some very sophisticated defenders to enlist government itself in protecting artists against the anti-Communist witch-hunters. A serious, judicious, evenly weighted investigation could do justice to some of these complexities. Instead, evidence seems to have ended up at the bottom of the priority list, alongside the art object. After all, the exhibition is just "emblematic." (Federal Reserve Plaza, 33 Maiden Lane; through August 30.) ■

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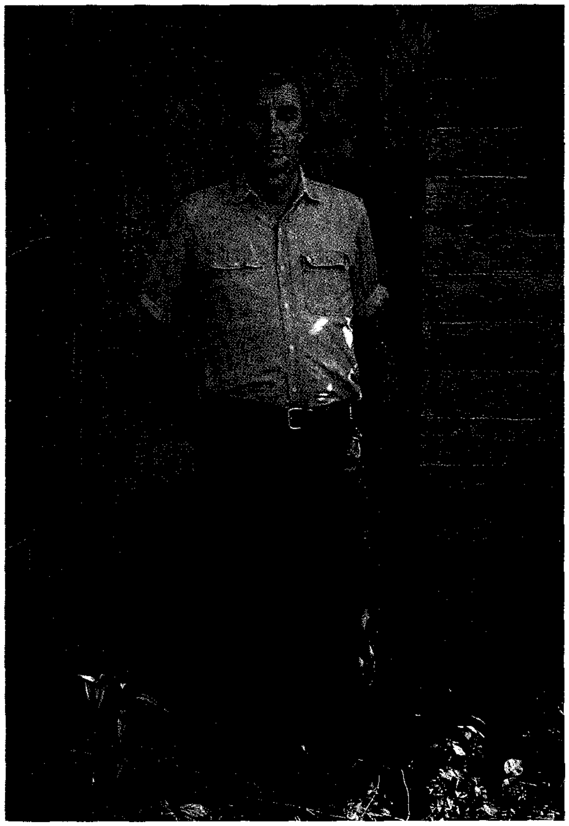

ANIMAL MAGNETISM: *Author Peter Matthiessen.*

African Silences, *by Peter Matthiessen. Random House; 225 pages; $21.*

THE SILENCES PETER MATTHIESSEN HEARS IN Central Africa are those of the Congo peacock, the forest elephant, the white rhino, and other animals he describes as enigmatic, elusive, and shy—in other words, those who keep well away from the species that destroys them and their environment. Increased demand for tusk and horn has nearly obliterated the rhino population and severely damaged the elephant—in Gabon, Matthiessen is told of "an episode in which a white pilot in a military aircraft gunned down a troop of elephants with rockets. The carcasses were bulldozed under by a confederate on the [game reserve] staff, to be exhumed again when the ivory had rotted free."

Though a recent international ban on ivory sales has belatedly halted such slaughter, the elephants have been cut down from herds of millions to fewer than 700,000, and those "are not stable family groups with matriarch leaders but makeshift, neurotic bands of scared young animals that will not reproduce in an efficient way for years to come." Other animals, savagely and wastefully hunted (one Gabon poacher "was apprehended with forty-three decaying monkeys, which he hoped would still be pleasing to his customers in Libreville after a journey of seventy hot miles in his pirogue"), are mobile and flexible enough to hide ("perhaps increasingly with the coming of man, forest monkeys have acquired new defenses, and many species in this brash and noisy group are largely silent").

African Silences comprises reports of Matthiessen's trips to Senegal, Gambia, the Ivory Coast, and Zaire in 1978 and of an expedition in 1986 to the Congo basin. In his survey of the threatened animals, he is hindered and attacked by nature—a supposedly tame mongoose bites him viciously, three times, and while flying in a single-engine plane, he is caught by 80-mile-an-hour winds ("The fuselage is struck by one of the black swifts that hurtle along the dark wall of the storm. The hard ping is like the ring of a hurled stone. . . . I pray that my partner is more confident than I that his airplane won't fly apart under such a beating"). But he is impeded much more by fearful and officious humans—the peasants who have never seen an airplane and grow "more and more excited in that volatile African way that can lead very quickly to irredeemable gestures, and sometimes violence," the functionaries of the "kleptocracy" of Zaire, where "the demanded passport or other document is waved about, picked up and dropped, or fanned in open incredulity and contempt for the lies and obfuscations it contains, when in fact the only thing amiss may be the bureaucrat's inability to read it. . . . Then suddenly the smell of money changing hands is in the air, and disputes collapse like froth in a boiled pot."

Matthiessen finds more congenial companions among the bush gorillas, who pop up at a picnic: "The meat sandwiches and hard-boiled eggs that appease the hairless carnivores assail the platyrrhine nostrils of the hairy herbivores back in the bush, for there comes a wave of agitation from the pongid ranks. The thickets twitch, shifting shadows and a black hand are seen; the humans stop chewing and cock their heads, but there is no sound. The gorilla, like the elephant, is only noisy when it chooses, as in the definition of the true gentleman, 'who is never rude except on purpose' [sic]; and the sad face of a juvenile, too curious to keep its head low as it sneaks along a grassy brake, is the first sign that the apes are moving out."

Such vivid and empathic descriptions are a great pleasure of Matthiessen's book; what pleases less is some flaccid travelogue writing ("While the men laugh . . . women pause to lean on their big pestles, and girls wave prettily from the well, the water sparkling on round brown breasts") and some cozy, flimsy sketches of his companions ("Jonah and I sit on the bank gazing out over the water. So far we have gotten on extremely well. . . . By the river, splitting an orange, we are full of well-being and contentment").

Matthiessen finds a different sort of quiet in the Gabon rain forest, where the silence "is impermeable, entirely undisturbed by the soft bell notes of hidden birds, the tick of descending leaves and twigs or soft thump of falling fruit," and the Senegal woodland. But the beauty of the landscape is always contrasted with the absence of the four-footed figures. In West Africa, Matthiessen says, one often hears the boast "Ici, Monsieur, il y a toujours plus des animaux que des touristes!"; the comment, however, has more to do with a languid travel industry than with any great interest in conservation.

The Rituals of Dinner, *by Margaret Visser. Grove Weidenfeld; 432 pages; $22.95.*

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Photograph by Nancy Crampton.

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done improperly. As Margaret Visser explains, there's always a prescribed procedure for consuming one's own species. The Aztecs cooked the meat with peppers and tomatoes and served it in bowls of maize. The ancient Fijians "ate everyday meals with their hands; when it came to eating human flesh, and only then, they used a special wooden fork."

Though dining on, rather than with, one's companions is rarer now, mealtimes, says Visser, are fraught with reminders of the violence used to procure food and with the latent possibilities for aggression in the table implements. With this in mind, as well as the potential for social disaster, we have developed table manners to minimize the chances of inappropriate gestures and remarks. It is, however, difficult to sing along if you don't know the words. In her survey of manners around the world and through the ages, Visser shows how they can differ dramatically.

The napkin, for instance, creates a mine field of uncertainty: Do you put it on the plate or to the left? Do you fold it in the shape of a frog and hide a roll inside? Do you tie it around your neck, and do you worry about getting it dirty? The answers are not as simple as they may appear, and the difficulty of coping with them may make you think that some cultures do well to eliminate them entirely. But even those have rules: "The Flathead Indians of Montana thought it was very rude to wipe your hands on your hair if you had been eating fish."

Not only how you eat but what you say at the table comes under scrutiny here. Although we all want sparkling conversation, it is bad manners, Visser points out, to be too intellectual, as that might exclude some guests. Or, as Montaigne disparaged highfalutin diners: "What? Would they try to square the circle while mounting their wives?"

On the other hand, as an 1885 etiquette manual pointed out, it is not polite to assume that other people know far less than you: "When you 'come down' to commonplace or small-talk with an intelligent lady, one of two things is the consequence; she either recognizes the condescension and despises you, or else she accepts it as the highest intellectual effort of which you are capable, and rates you accordingly."

Visser, a professor of classics, is good-humored and informative, but she seems happier in the worlds of Aegisthus and the apostles (they didn't sit at a table for the Last Supper, by the way) than in that of McDonald's: "People want, perhaps even need, to *recognize* their chain store. . . . Things have to be called by their correct names ('Big Mac,' 'large fries')." There are too many observations in *The Rituals of Dinner* that didn't need an anthropologist or a professor to make them. ■

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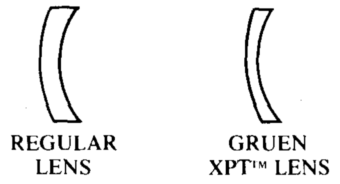

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The Underground Gourmet/Fran Schumer

YANKEE NOODLE DANDY

"... In Marnie's Southeast Asian sauté, ropy wheat noodles absorb sweet coconut milk as well as the flavors of ginger and garlic..."

A WOMAN'S PLACE: *Chef-owner Marnie Henricksson with her specialty.*

THERE ARE NOODLE SHOPS. AND THEN there's **Marnie's Noodle Shop** (466 Hudson Street; 741-3214).

In her small, pleasant restaurant, limited in space (seating capacity: nineteen) but not in talent, the eponymous Marnie cooks flawless dishes based on the pan-Asian noodle theme. Noodles come hot and cold, in soup or with vegetables, chicken, or shrimp—and, in some dishes, not at all. And even these non-noodle entrées are far superior to anything served in the Anglicized imitations proliferating uptown.

To get a whiff of Marnie's talent, begin your meal—at the slender Formica counter or the tiny tables beyond—with a noodle-free appetizer: lemongrass soup with shrimp ($3). The broth, rosy and clear, looks deceptively innocent, with bits of coriander and the gingerlike galangal root drifting lazily about. But the taste is poison of the most satisfying kind: sharp, spicy, exquisitely hot. Small, sugar-sweet shrimp float around without their heads. The Thais serve theirs *with* (they think a juice in the brain adds zest), but for reasons of economy, Marnie, fortunately, demurs.

For a less ethereal pleasure—a less searing one, too—try the Asian chicken wings ($3.50), six small wingettes so plump and delicate you think you're eating quail. You can't compare these to the Buffalo kind; in those, sugar and Tabasco prevail. Here, the dominant flavors are soy sauce, crushed peppercorns, and dried red chilies. About now, you start to regret that Marnie's doesn't have a liquor license and that you can't douse the fire with cold Thai beer. But as far as iced tea can, the blackberry version brewed here does the trick, served with plenty of ice and a pretty plume of mint ($1.25).

On to the noodles, the reason you're here. In the cold department, there are three toppings, of which the Asian pesto is the most unusual ($4.95). Instead of pine nuts, Marnie's uses peanuts, and instead of olive oil, peanut oil. Served on a nest of golden, eggy angel's hair (from the Twin Marquis company in Chinatown), it's minty and deliciously light, more suited to summer than the oily Italian version.

The Indonesian noodles have more mass appeal; they're sweeter and, with their fine, gritty topping of peanuts, fish sauce, and coconut milk, richer as well ($4.95). As for the cold sesame kind, the chef knows when to refrain. Instead of coating the noodles, she merely tops them with a thick and nutty sauce in which cold chicken and cucumber cusps have become deliciously stuck ($5.95). You'll want to try more than one of these dishes, and can, via the sampler: two varieties, plus vegetable or a salad in a ginger-lemon dressing that's as cool and refreshing as summer on Hudson Street is not ($6.50).

Pass on the noodle soups, unless soba noodles turn you on. This Japanese soba soup is all a soba soup can be: With spinach, shiitake mushrooms, and virtuous buckwheat noodles (imported from Oshima Island and for sale here, $4 per seven ounces), it's pure Japanese—very healthful, very bland. Vietnamese Pho sounds more interesting: anise, cinnamon, and flank steak (tossed, frozen and raw, into the hot broth), but in Ho Chi Minh City, they add vinegar and chili oil, condiments missing here ($5.95).

Down in the menu's "other" category is Marnie's irresistible Southeast Asian sauté, in which ropy wheat noodles absorb the sweet and creamy coconut milk as well as the flavors of ginger and garlic; the spinach is tender and fresh, the chicken as white as snow ($6.50). Her Pad Thai (rice noodles, chicken, shrimp, and crushed peanuts; $6.95) is a lesser sensation, though better than everyone else's. The secret is what she doesn't use: ketchup.

For a lighter meal, have a sandwich, lean pork with a fruity hoisin glaze ($5.50), or her blistering cold beef salad ($6.95). All the night before, the buttery beef has marinated in coriander root, and the effort shows. It's cool, fiery, filling, and light, and with the jungle-bright purple cabbage and greens, the perfect summer meal.

And though you can't cool off with beer, Marnie's green-tea ice cream is as good as green-tea ice cream gets ($2; ginger and mango to come). The baked goods promised on the menu (sour-cream brownies, strawberry-rhubarb squares) weren't there when I was, but if Marnie's desserts are as good as her noodles, save room.

Marnie Henricksson, 35, the chef and owner, grew up in Minnesota (on rutabagas and boiled beef) and fled as far East as she could. What was it about Japan, Korea, Malaysia, and the Philippines that inspired her? Sumo wrestling, the Eastern sensibility, and, naturally, "the food."

Marnie's Noodle Shop is open Tuesday through Sunday: lunch, noon to 3 P.M.; dinner, 5 to 10 P.M. No alcohol. No credit cards. ■

Photograph by Charlie Samuels.

SALES & BARGAINS

BY LEONORE FLEISCHER

SOFA, SO GOOD

BECAUSE THE WAREHOUSE IS MOVING AWAY, this is the last of Atelier International's annual open-to-the-public warehouse sales. Contemporary one- and few-of-a-kind floor samples of designer home and office furniture are discounted here, such as the Le Corbusier black-leather-and-gray-frame 2-seat sofa, list $8,075, here $2,422; Mario Bellini beige or peach leather dining chair, list $3,135, here $940; Russian-red leather armless chair, list $1,395, here $418; the same chair with arms, list $1,995, here $598; square white marble-top coffee table, list $3,490, here $1,047; Ingot round pedestal table with slightly scratched laminated top and bull-nose edge, list $1,360, here $340; Uni and Duo wooden chairs with upholstery, list $645 each, here $90; without upholstery, list $375 each, here $50; Nova stacking chairs with arms, or armless, list $190 and $125, respectively, here $25 and $15; black leather Confer low-back tilt-swivel executive chair, list $1,995, here $650. Many lighting fixtures from Flos of Italy, desks, workstations, storage units, and office seating at clearance prices. A.E., M.C., V.; everything sold as is; all sales final; delivery additional. *Atelier International, Ltd., 235 Express St., Plainview, L.I. (516-935-6700). By car from Manhattan: Take Long Island Expressway to Exit 46; travel eastbound service road ¼ mile; look for the red AI cube. Wed.–Fri. 10 a.m.–4:30 p.m. and Sat. 9 a.m.–1 p.m.; 7/17–20.*

ROMPER ROOM

SPRING AND SUMMER GARMENTS FOR CHILDREN 6 mos.–14 yrs. are 50–60 percent off at these two boutiques, including fashions from Babymini, New Man, Jean Bourget, Maugin, and others; cotton, denim, twill, prints, and other pants from Babymini, Jean Bourget, New Man, and Flapdoodles, were $22–$68, now $11–$34; all blouses, and T-shirts from IKKS, Petit Boy, Jean Bourget, and New Man, were $18–$68, now $9–$34; all spring and summer dresses from Baby Cary, Izzy, Petit Diable, and Brigid, were $46–$102, now $23–$51; decorated imported denim jackets and blazers from Lemmi, Grant, Kanz, and Maugin, were $76–$146, now $38–$73; bathing suits from Backflips, Minspa, and Tinikini, were $22–$48, now $11–$24; rompers, overalls, socks, and jumpsuits are now 50 percent off, including hand-painted socks by Yink, Inc., were $12.50–$14.50, now $6.25–$7.25. A.E., M.C., V.; no checks; all sales final. *Robin's Nest, 1397 Second Ave., near 73rd St. (737-2004); Mon.–Sat. 11 a.m.–6 p.m.; 330 Jericho Turnpike, Syosset, N.Y. (516-921-4944); Mon.–Sat. 10 a.m.–6 p.m.; while stock lasts.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

GRIN AND BEAR IT

STUFFED ANIMALS, INCLUDING THOSE FROM Gund, Avanti, and North American Bear, are now 40 percent off here. For example, life-size Dalmatians and golden labrador retrievers from Avanti, were $299 each, now $179.40; limited editions of Tilly Collectibles' Uncle Sam, Lady Margaret, and the Wizard, were $298 each, now $178.80; North American Bear's famous bear characters include Bearlock Holmes, was $99.95, now $59.97; Snoopy and the Peanuts Gang characters from Applause, were $7.50–$34.95, now $4.50–$20.97; and Tiny Toons, were $8, now $4.80. A.E., D.C., M.C., V. for purchases of $50 or more; checks accepted; all sales final. *CitiFloral, Inc., 1661 York Ave., near 87th St. (410-0303); Mon.–Fri. 8 a.m.–6:30 p.m. and Sat. 9 a.m–5 p.m.; through 7/31.*

REMEMBRANCE OF THINGS PASTA

IF YOU'RE GOING TO BE IN THE BLOOMINGDALE'S area—or if you just like to eat late—the prix fixe Italian pasta dinner at Anche Vivolo's after 9 P.M. from Monday through Saturday is only $12.95. For starters, you get your choice of an endive-and-arugula salad, a mixed green salad with Parmesan cheese, spinach, mushroom, and bacon, or an endive-chopped-tomato-and-pancetta salad. There are 22 different pastas to choose from for an entrée, including angel's hair with fresh vegetables; green-and-white pasta with shrimp, zucchini, tomato, and Parmesan; corkscrew pasta with chicken in cream sauce, prosciutto, Parmesan, and fresh tarragon; your choice of fresh fruit or miniature cannoli for dessert; and espresso, coffee, or tea; reservations recommended. A.E., C.B., D.C., M.C., V. accepted. *Anche Vivolo, 222 E. 58th St. (308-0112).*

SIGN OF THE DUVET

THIS PRETTY SHOP IS OFFERING SALE PRICES on a selection of its new American country-style handcrafted merchandise. Some hand-quilted pillow covers are half-price (for example, Dresden plate pillow cover was $45, now $22.50). Striped hand-woven rag rug, 48 in. by 73 in., was $425, now $212.50; 37-in.-by-50-in. pastel hand-braided rug, was $396, now $198; selected handmade quilts are 25 percent off, including king-size Rose Cross hand-appliquéd quilt, was $850, now $637.50; queen-size Double-Wedding-Ring quilt in pink, blue, and lavender, was $695, now $521.25. A.E., D.C., M.C., V.; checks accepted; all sales final. *The Gazebo, 127 E. 57th St. (832-7077); Mon.–Sat. 10 a.m.–7 p.m. and Sun. noon–6 p.m.; through 8/31.*

LACQUER LICENSE

ORIENTAL ANTIQUES AND SEMI-ANTIQUES are now on sale here: Any object over $25 is 40 percent off if it's antique, including porcelain, prints, paintings, and boxes made of leather or wood (some lacquered). Antiques include nineteenth-century Chinese lacquered-wood screen with ivory inlay, was $3,500, now $2,100; signed Japanese nineteenth- and twentieth-century woodblock prints, framed or unframed, were $70–$1,200, now 40 percent off, such as a framed Hiroshige, was $1,200, now $720; nineteenth- and twentieth-century Chinese and Japanese porcelain, was $60–$2,000, now $36–$1,200, such as a nineteenth-century Rose Medallion bowl, was $2,000, now $1,200; wood carvings from China and Siam, such as an eighteenth-century Siamese house gable, was $3,200, now $1,920. Sterling-silver and new semiprecious-stone jewelry, including sterling-silver earrings, were $32–$110, now $16–$55. A.E., M.C., V.; checks accepted; all sales final. *Art Asia, Inc., 1086 Madison Ave., near 82nd St. (249-7250); Mon.–Sat. 10 a.m.–6 p.m. and Sun. noon–6 p.m.; through 7/31.*

SHIRT CHASING

MEN'S LONG-SLEEVED COTTON SHIRTS IN many colors and patterns are 20–60 percent off here. Oxford, pinpoint, pima-broadcloth, and Egyptian-broadcloth shirts are available in sizes 14/32–18½/37 with French or button cuffs and a number of collar styles, including classic and spread. There are shirts in discontinued fabrics and styles, display shirts and slight irregulars; all were $37.50–$80, now $18.75–$55; A.E., M.C., V.; checks accepted; all sales final. *The Shirt Store, 51 E. 44th St. (557-8040); Mon.–Fri. 8 a.m.–6:30 p.m. and Sat. 10 a.m.–5 p.m.; while stock lasts.* ■

A Complete Entertainment Guide for Seven Days Beginning

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THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—*The Famine Within.* #2—Through 7/18: *White Dog* (1982). 7/19–20: *Pickup on South Street* (1953); *Park Row* (1952). 7/21–22: *Underworld, U.S.A* (1961); *The Crimson Kimono* (1959). 7/23: *I Shot Jesse James* (1949); *The Baron of Arizona* (1950). #3—7/14–18: *Double Indemnity* (1944); *A Foreign Affair* (1948). 7/18–23: *White Dog.*

2. ESSEX—Grand St. at Essex St. (982-4455). *Terminator 2.*

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Slacker.* #2—*Regarding Henry.* #3—*Angel at My Table.* #4—*La Femme Nikita.* #5—*Regarding Henry.* #6—*Tatie Danielle.*

4. BLEECKER MOVIE HOUSE—144 Bleecker St. bet. La Guardia Pl. and Thompson St. (807-9205). #1—*Poison.* #2—*The Golden Boat.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Jungle Fever.* #2—*Problem Child 2.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *What About Bob?*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Terminator 2.* #2—*Robin Hood: Prince of Thieves.* #3—Through 7/18: *Dying Young.* Opening 7/19: *Dutch.*

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 7/17: *Red Desert* (1964); *Blow-up* (1966). 7/18: *How to Marry a Millionaire* (1953); *Gentlemen Prefer Blondes* (1953). 7/19–20: *Ninotchka* (1939); *Grand Hotel* (1932). 7/21: *The Last Metro* (1980); *Love on the Run* (1979). 7/22: *The Ritual* (1969); *After the Rehearsal* (1984). 7/23: *Cavalcade* (1933); *In Which We Serve* (1942).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*Thelma & Louise.* #2—*Thelma & Louise.* #3—*City Slickers.* #4—*City Slickers.* #5—*Boyz n the Hood.* Opening 7/19: *Bill & Ted's Bogus Journey.* #6—*Madonna: Truth or Dare.* #7—*Boyz n the Hood.*

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*Impromptu.* #2—*Straight Out of Brooklyn.* #3—*Every Other Weekend; 101 Dalmations.* #4—*Dark Obsession.* #5—*Ju Dou; The Rocketeer.*

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). *Shadow of the Raven.*

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*The Naked Gun 2½.* #2—*Point Break.*

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *Eating.*

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Spartacus.* #2—*Truly, Madly, Deeply.* #3—*Drowning by Numbers.* Opening 7/12: *Soapdish.* #4—*Backdraft.* Opening 7/12: *Hangin' With the Homeboys.*

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Regarding Henry.* #2—*The Naked Gun 2½.* #3—*Terminator 2.* #4—*Regarding Henry.* #5—*The Naked Gun 2½.* #6—*Terminator 2.*

19. NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Jungle Fever.* #2—*Jungle Fever.* #3—*Robin Hood: Prince of Thieves.* #4—*Robin Hood: Prince of Thieves.* #5—*Dying Young.* #6—*Problem Child 2.* #7—*Point Break.* #8—*Boyz n the Hood.* #9—*Point Break.* Opening 7/19: *Dutch.*

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Backdraft.* #2—*Madonna: Truth or Dare.* #3—*The Rocketeer.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *101 Dalmations.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Dying Young.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Regarding Henry.* #2—*City Slickers.* #3—*The Naked Gun 2½.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Point Break.* Opening 7/19: *Dutch.*

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Robin Hood: Prince of Thieves.* #2—*Thelma & Louise.* #3—*The Rocketeer.* #4—*Boyz n the Hood.*

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Jungle Fever.* Opening 7/19: *Dutch.* #2—*Problem Child 2.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Boyz n the Hood.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Point Break.* #2—*Terminator 2.* #3—*Terminator 2.* #4—*Robin Hood: Prince of Thieves.* #5—*Robin Hood: Prince of Thieves.* #6—*Terminator 2.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *The Rocketeer.* Opening 7/19: *Bill & Ted's Bogus Journey.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *The Naked Gun 2½.* **EMBASSY 3—***Thelma & Louise.* **EMBASSY 4—***101 Dalmations.*

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Don't Tell Mom the Babysitter's Dead.* #2—*Straight Out of Brooklyn.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Regarding Henry.* #2—*Jungle Fever.* #3—*Problem Child 2.* #4—*Dying Young.* #5—*Madonna: Truth or Dare.* #6—*Impromptu.* Opening 7/19: *Dutch.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Regarding Henry.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *City Slickers.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Madonna: Truth or Dare.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*La Femme Nikita.* #2—*Tatie Danielle.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*101 Dalmations.* #2—*The Rocketeer.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Soap Dish.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Impromptu.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). 7/17: *Claudia* (1943); *Claudia and David* (1946). 7/18–20: *Superman* (1978); *Superman II* (1981). 7/21–22: *Father of the Bride* (1950); *Father's Little Dividend* (1951). 7/23–24: *Die Hard* (1988); *Die Hard 2* (1990).

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Dying Young.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Straight Out of Brooklyn.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *My Father's Glory.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Problem Child 2.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Point Break.* #2—*Jungle Fever.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Robin Hood.* **CORONET—***Robin Hood: Prince of Thieves.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *What About Bob?*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Don Juan, My Love.* **CINEMA II—***Boyz n the Hood.* **CINEMA THIRD AVE.—***Thelma & Louise.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Terminator 2.* #2—*Terminator 2.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Backdraft.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*City Slickers.* #2—*The Naked Gun 2½.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *The Miracle.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Regarding Henry.*

65. UA EAST—First Ave. at 85th St. (249-5100). *The Naked Gun 2½.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Robin Hood.* #2—*101 Dalmations.*

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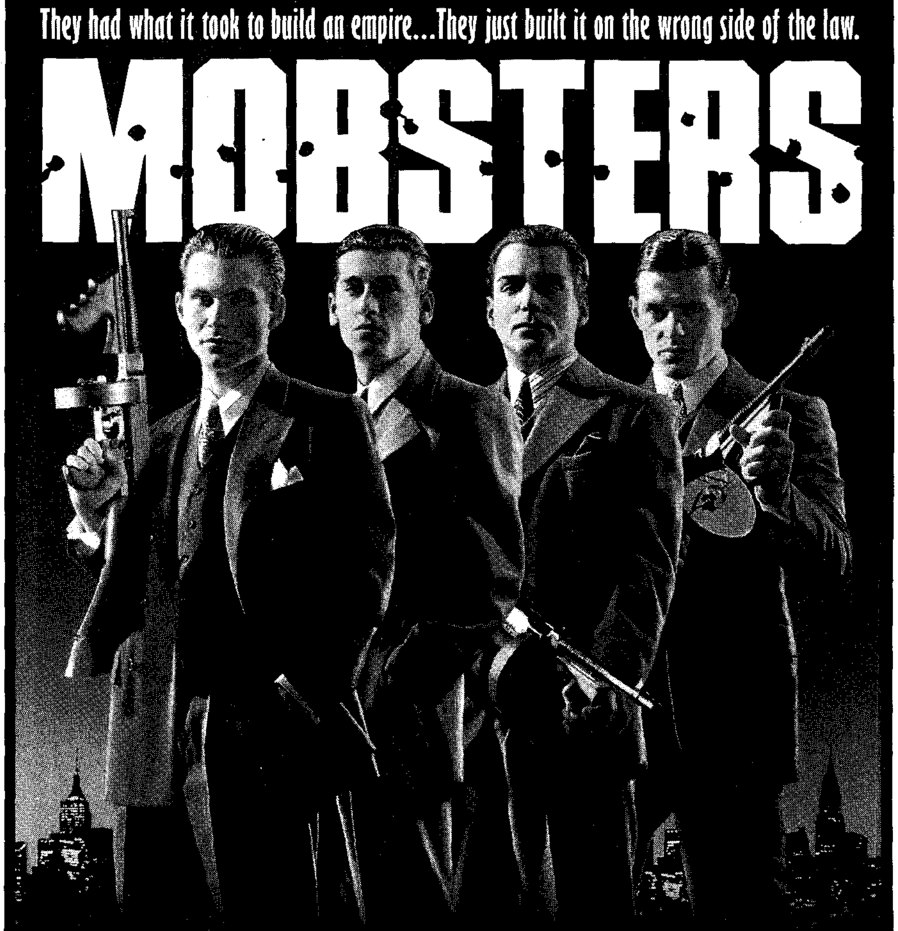
They had what it took to build an empire...They just built it on the wrong side of the law.
MOBSTERS

CHRISTIAN SLATER is Lucky Luciano
PATRICK DEMPSEY is Meyer Lansky
RICHARD GRIECO is Bugsy Siegel
COSTAS MANDYLOR is Frank Costello

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EXECUTIVE PRODUCER C.O. ERICKSON STORY BY MICHAEL MAHERN SCREENPLAY BY MICHAEL MAHERN AND NICHOLAS KAZAN PRODUCED BY STEVE ROTH
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'MOBSTERS' OPENS NATIONWIDE JULY 26.

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Jungle Fever.* #2—*Point Break.*

61st Street and Above, West Side

79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Soapdish.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Problem Child 2.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Everybody's Fine.* #2—*Cinema Paradiso; Europa, Europa.* #3—*A Paper Wedding.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Dying Young.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Terminator 2.* #2—*Robin Hood: Prince of Thieves.* #3—*City Slickers.* #4—*Thelma & Louise.* #5—*The Naked Gun 2½.* #6—*Regarding Henry.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Jungle Fever.* #2—*101 Dalmations.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Boyz n the Hood.* #2—*Point Break.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Terminator 2.* #2—*Boyz n the Hood.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. "Leo McCarey: The King of Comedy," a retrospective honoring the director who worked with the Marx Brothers and Laurel and Hardy, 7/6–8/11. This series includes all 23 surviving features, two television films, and some silent shorts. Programs run Sat. and Sun. 7/16: *Part-Time Wife* (1930). 7/17: *Indiscreet* (1931). 7/18: *The Kid From Spain* (1932). 7/19: *Duck Soup* (1933). 7/20: *Six of a Kind* (1934); *Belle of the Nineties* (1934). 7/21: *Ruggles of Red Gap* (1935); *The Milky Way* (1936). 7/23: *Six of a Kind* (1934).

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (477-2714). $6; students and senior citizens $5; members $4. Call for times. 7/17: Essential Cinema: *Listen to Britain* (1941); *Menilmontant* (1924–25); *Ballet Mecanique* (1924); *Entr' Acte* (1924). 7/17–21: *Dead Ringer* (1981). 7/17–20: *My Dinner With Abbie* (1989); *Guerda* (1991). 7/18–21: *The Distant Journey* (1948). 7/18: Essential Cinema: *Rapt* (1934). 7/19: Essential Cinema: "Films of George Landow." 7/20–21: *Rhythms of the Heart* (1989); *Woodbridge* (1985); *Sweetblood* (1991).

CATHEDRAL OF ST. JOHN THE DIVINE—Amsterdam Ave. at 112th St. (316-7563). $5. 7/17: *The Black Pirate* (1926), dir. Albert Parker.

FLOATING CINEMA SERIES—This year features a series of cartoons including classic Popeye, Little Lulu, and Looney Tune's *Sinkin' in the Bathtub* and *Honeymoon Hotel* as well as more modern animation shorts like *Creature Comforts.* All begin at 8:45. 7/17, 24, 31: **Riverside Park.** 7/18, 8/8: **Erie Lackawanna Plaza, Hoboken.** 7/19, 8/11: **107th St. Pier, East River Harlem.** 7/20–21: **69th St. Pier, Brooklyn.**

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 7/17: *Marie-Octobre* (1959); *Le Monocle Noir* (1961).

FILMS CHARAS—Community and Cultural Center, 360 E. 10th St. (982-0627). Nonmembers $3; members $1.50. *Written on the Wind* (1956); *Moaik im Vertrauen* (1954–55).

MANHATTAN COMMUNITY FILM SERIES—45 East 81st St. bet. Park and Madison Aves. (369-6596). $4; $2 for children 12 and under. Shows are at 6 and 8:30 unless noted. 7/19: *Stagecoach* (1939).

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art." "Saturday Evening Films." Tickets are available one hour before each screening at the Uris Center information desk. Through July and August Saturdays at 4 & 6:30: "A Series of Impressions: Early French Cinema." 7/17: *Rodin: The Gates of Hell.* 7/18: *The Bronz Zoo; Walker 'Round Sculptures; Art in Public Places.* 7/19: *Paul Manship; Augustus Saint-Gaudens.* 7/20: *Paul Manship;* "Early French Cinema": *Nana.* 7/23: *The Art of Indonesia: Tales From the Shadow World; Borobudur.*

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: Through 8/18: "Fact/Fiction." New approaches to the documentary genre. Through 9/30: "Junction and Journey: Trains and Film." 7/18: *Beggars of Life* (1928); *Wild Boys of the Road* (1933); *The Train* (1965). 7/19: *Boxcar Bertha* (1972); *Warm Nights on a Slow Moving Train* (1987). 7/20: *Warm Nights on a Slow Moving Train* (1987); *Stand by Me* (1986). 7/21: *Berlin Express* (1948); *Boxcar Bertha* (1972). 7/22: *Time of the Gypsies* (1989); *Berlin Express* (1948). 7/23: *Stand by Me* (1986); *Time of the Gypsies* (1989).

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—1 E. 53rd St. (752-7684). $4.50; students $3.50; under 13 and senior citizens $2.50. Through 8/31: "A Salute to Monty Python" 7/16–27: "Rutland Weekend Television."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Call for times unless indicated. 7/13–17: *Taxi Blues* (1990), dir. Pavel Lounguine. 7/18: *Forbidden Planet* (1956), with Walter Pidgeon. 7/19: *Ju Dou* (1990), dir. Zhang Yimou.

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. 7/20, 21: *Terezin Diary* (1989). Through 8/25: "A Summer Film Fair" 7/17: *Straw Dogs* (1971); *Vengeance Is Mine* (1979). 7/18: *Kind Hearts and Coronets* (1949); *The Lavender Hill Mob* (1951); *The Ladykillers* (1955). 7/19–20: *Smiles of a Summer Night* (1955); *Wild Strawberries* (1957). 7/21: *The Gold Rush* (1925); *The General* (1926). 7/23–24: *Demon Pond* (1979); *The Ballad of Narayama* (1983).

SYMPHONY SPACE—Broadway at 95th St. (864-5400). $6; $25 for five films; $50 for all 14 events. 7/18–8/4: "Summer Foreign Film Festval." 7/18: *The Leopard* (1963). 7/19 *Pierre le Fou* (1965); *A Woamn is A Woman* (1960). 7/20: *Mozart: A Childhood Chronicle* (1976). 7/21: *The 400 Blows* (1959); *Jules and Jim* (1961).

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series: Through 8/15 at 1 and 3 (weekends only): "Films and Videos by John Baldessari."

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Terminator 2.* #2—*Boyz n the Hood.* #3—*101 Dalmations.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Robin Hood: Prince of Thieves.* #2—*Terminator 2.* #3—*The Rocketeer.* #4—*The Naked Gun 2½.* #5—*Terminator 2.* #6—*Dying Young.* #7—*Jungle Fever.* #8—*Problem Child 2.* #9—*City Slickers; Terminator 2.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Terminator 2.* #2—*Robin Hood.* #3—*Point Break.* #4—*City Slickers.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Terminator 2.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Terminator 2.* #2—*The Naked Gun 2½.* #3—*Boyz n the Hood.* #4—*Point Break.*

158. CONCOURSE PLAZA—E. 164th St. nr. Grand Concourse (588-8800). #1—*101 Dalmations.* #2—*Boyz n the Hood.* #3—*Regarding Henry.* #4—*The Naked Gun 2½.* #5—*Straight Out of Brooklyn.* #6—*Terminator 2.* #7—*The Rocketeer.* #8—*Jungle Fever.* #9—*Problem Child 2.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Boyz n the Hood.* #2—*Point Break.* #3—*Regarding Henry.* #4—*101 Dalmations.* #5—*Backdraft.* #6—*The Naked Gun 2½.* #7—*Robin Hood: Prince of Thieves.* #8—*Terminator 2.* #9—*Don't Tell Mom the Babysitter's Dead.* #10—*Soapdish.* #11—*Problem Child 2.* #12—*Jungle Fever.* #13—*The Rocketeer.* #14—*Straight Out of Brooklyn.*

BROOKLYN

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*The Naked Gun 2½.* #2—*Problem Child 2.* #3—*The Rocketeer.* #4—*Dying Young.* #5—*Backdraft.* #6—*Jungle Fever; 101 Dalmations.* #7—*City Slickers.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Regarding Henry.* #2—*Terminator 2.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*City Slickers.* #2—*Terminator 2.* #3—*101 Dalmations; Point Break.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Robin Hood: Prince of Thieves.* #2—*Thelma & Louise; 101 Dalmations.* #3—*The Naked Gun 2½.* #4—*City Slickers.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Terminator 2.* #2—*Point Break.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Regarding Henry.* #2—*Terminator 2.* #3—*Terminator 2.* #4—*Point Break.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Terminator 2; Terminator 2; Boyz n the Hood; Jungle Fever; Point Break.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Robin Hood: Prince of Thieves.* #2—*Problem Child 2.* #3—*The Rocketeer.* #4—*Jungle Fever.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Terminator 2; Dying Young; Point Break; City Slickers; Boyz n the Hood.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*The Naked Gun 2½.* #2—*Regarding Henry.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Naked Gun 2½.* #2—*The Rocketeer.* #3—*Regarding Henry.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Terminator 2.* #2—*Point Break.* #3—*City Slickers.* #4—*Robin Hood: Prince of Thieves.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Terminator 2.* #2—*Boyz n the Hood.* #3—*Point Break.* #4—*Jungle Fever; 101 Dalmations.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—Through 7/18: *Terminator 2; Dying Young.* Beg. 7/19: *Bill & Ted's Bogus Journey.* #2—*The Naked Gun 2½.* #3—*Regarding Henry.* #4—*Terminator 2.* #5—*Point Break.* #6—*City Slickers.* #7—*Robin Hood: Prince of Thieves.* #8—*Problem Child 2.* #9—Through 7/18: *The Rocketeer.* Beg. 7/19: *Dutch.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Point Break.* #2—*Boyz n the Hood.* #3—*The Naked Gun 2½.* #4—*Terminator 2.* #5—*Problem Child 2.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*The Naked Gun 2½.* #2—*Boyz n the Hood.* #3—Through 7/18: *Dying Young; Terminator 2.* Beg. 7/19: *Dutch.* #4—*Terminator 2.* #5—*Robin Hood: Prince of Thieves.* #6—*Problem Child 2.*

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301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*101 Dalmations.* #2—*Robin Hood: Prince of Thieves.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*City Slickers.* #2—*Point Break.* #3—Through 7/18: *Problem Child 2; Dying Young.* Beg. 7/19: *Bill & Ted's Bogus Journey.* #4—*Regarding Henry.*

303. CORONA—PLAZA—(639-7722). #1—*Point Break; Terminator 2.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Terminator 2.* #2—*The Naked Gun 2½.* #3—Through 7/18: *Terminator 2; Dying Young.* Beg. 7/19: *Bill & Ted's Bogus Journey.* #4—*Regarding Henry.* #5—*City Slickers.* #6—*Point Break.* #7—Through 7/18: *Problem Child 2.* Beg. 7/19: *Dutch.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*The Naked Gun 2½.* #2—*What About Bob?* #3—*Soapdish.* #4—*Thelma & Louise.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*101 Dalmations; The Naked Gun 2½.* #2—*The Rocketeer.* #3—*City Slickers.* #4—*Robin Hood: Prince of Thieves.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Terminator 2.* #2—*Boyz n the Hood.* #3—*The Naked Gun 2½.* #4—Through 7/18: *The Rocketeer.* Beg. 7/19: *Dutch.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Regarding Henry.* #2—*City Slickers.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*The Rocketeer.* #2—*The Silence of the Lambs; 101 Dalmations.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Robin Hood: Prince of Thieves.* #2—*Jungle Fever.* #3—*Boyz n the Hood.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Point Break.* #2—Through 7/18: *Dying Young.* Beg. 7/19: *Dutch.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Regarding Henry.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Terminator 2.* #2—*Terminator 2.* #3—*City Slickers.* #4—*Backdraft; Problem Child 2.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Boyz n the Hood.* #2—*The Rocketeer.* #3—*Thelma & Louise; Problem Child 2.* #4—*Point Break.* #5—*Backdraft; Jungle Fever.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Dying Young.* #2—*City Slickers.* #3—*The Naked Gun 2½.* #4—*Terminator 2.* #5—*Regarding Henry.* #6—*Soapdish; The Naked Gun 2½.* #7—*Terminator 2.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*The Naked Gun 2½.* #2—*Problem Child 2.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*The Rocketeer.* #2—*Robin Hood: Prince of Thieves.* #3—*Terminator 2.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Terminator 2.* #2—Through 7/18: *Terminator 2.* Beg. 7/19: *Regarding Henry.* #3—*The Naked Gun 2½.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Point Break.* #2—*Problem Child 2.* #3—*Robin Hood: Prince of Thieves.* #4—*Backdraft; 101 Dalmations.* #5—Through 7/18: *Soapdish; The Rocketeer.* Beg. 7/19: *Bill & Ted's Bogus Journey.* #6—*City Slickers.* #7—Through 7/18: *Dying Young.* Beg. 7/19: *Dutch.*

320. REGO PARK—DRAKE—(457-4002). *Dances With Wolves.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*Soapdish.* #2—*Jungle Fever.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Terminator 2.* #2—*Point Break.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*The Rocketeer.* #2—*Thelma & Louise; City Slickers.*

401. NEW DORP—HYLAN—(351-6601). #1—*101 Dalmations; The Naked Gun 2½.* #2—*Robin Hood: Prince of Thieves.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Terminator 2.* #2—*The Naked Gun 2½.* #3—*Robin Hood: Prince of Thieves.* #4—*Point Break.* #5—*Regarding Henry.* #6—Through 7/18: *Terminator 2.* Beg. 7/19: *Dutch.* #7—*City Slickers.* #8—Through

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7/18: *The Rocketeer.* Beg. 7/19: *Bill & Ted's Bogus Journey.* #9—*Dying Young.* #10—*Problem Child 2.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Terminator 2.* #2—*Point Break.*

501. BELLMORE—MOVIES—(783-7200). *City Slickers.*

502. BETHPAGE—MID-ISLAND—(796-7500). *City Slickers.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*City Slickers.* #2—*Robin Hood: Prince of Thieves.* #3—*Point Break.* #4—*Boyz n the Hood.* #5—*Problem Child 2.* #6—*Dying Young.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*The Rocketeer.* #2—*City Slickers.* #3—*Point Break; 101 Dalmations.* #4—*Terminator 2.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Terminator 2.* #2—*The Naked Gun 2½.* #3—*Terminator 2.* #4—*The Rocketeer.* #5—*Regarding Henry.* #6—*City Slickers.* #7—*Dying Young.* #8—*Robin Hood.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Robin Hood.* #2—*Point Break.* #3—*The Rocketeer.* #4—*The Naked Gun 2½.* #5—*Terminator 2.* #6—*City Slickers.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*Robin Hood.* #2—*Point Break.* #3—*Boyz n the Hood.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*The Naked Gun 2½.* #2—*The Rocketeer.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Jungle Fever.* #2—*Boyz n the Hood.* #3—*The Naked Gun 2½.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Don't Tell Mom the Babysitter's Dead; 101 Dalmations.* #2—*Backdraft; Jungle Fever.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Terminator 2.* #2—*Terminator 2.* #3—*Thelma & Louise.* #4—*The Rocketeer.* #5—*Regarding Henry.* #6—*The Naked Gun 2½.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*The Rocketeer.* #2—*City Slickers.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*The Naked Gun 2½.* #2—*Terminator 2.* #3—*The Naked Gun 2½.* #4—*Point Break.* #5—*Terminator 2.* #6—*Dying Young.*

515. MALVERNE—TWIN—(599-6966). #1—*Wild Hearts Can't be Broken; Thelma & Louise.* #2—*Backdraft; What About Bob?*

516. MANHASSET—MANHASSET—(627-7887). #1—*Terminator 2.* #2—*Regarding Henry.* #3—*The Naked Gun 2½.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*The Naked Gun 2½.* #2—*101 Dalmations; Terminator 2.* #3—*Regarding Henry.* #4—*City Slickers.* #5—*The Rocketeer; Dying Young.* #6—*Terminator 2.* #7—*Point Break.* #8—*Problem Child 2.* #9—*Robin Hood: Prince of Thieves.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*The Rocketeer.* #2—*Problem Child 2.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Robin Hood: Prince of Thieves.* #2—*City Slickers.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Thelma & Louise.* #2—*Boyz n the Hood.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Dying Young.* #2—*Point Break.* #3—*Boyz n the Hood.* #4—*Only the Lonely; The Rocketeer.* #5—*Daddy Nostalgia; Jungle Fever.* #6—*La Femme Nikita.* #7—*Robin Hood.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*City Slickers.* #2—*Soapdish.* #3—*Backdraft.* #4—*Problem Child 2.* #5—*Thelma & Louise.* #6—*101 Dalmations.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Regarding Henry.* #2—*101 Dalmations.* #3—*City Slickers.* #4—*Robin Hood: Prince of Thieves.* #5—*Problem Child 2.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Soapdish.* #2—*The Rocketeer.*

526. ROSLYN—ROSLYN—(621-8488). #1—*101 Dalmations; Thelma & Louise.* #2—*City Slickers.*

527. SYOSSET—SYOSSET—(921-5810). #1—*City Slickers.* #2—*Robin Hood: Prince of Thieves.* #3—*Dying Young.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Terminator 2.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Boyz n the Hood.* #2—*Point Break.* #3—*101 Dalmations.* #4—*Terminator 2.* #5—*Robin Hood: Prince of Thieves.* #6—*Straight Out of Brooklyn.* #7—*The Naked Gun 2½.* #8—*Problem Child 2.* #9—*Jungle Fever.* #10—*Don't Tell Mom the Babysitter's Dead.* #11—*Backdraft.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Point Break.* #2—*Terminator 2.* #3—*Boyz n the Hood.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Regarding Henry.* #2—*Thelma & Louise.* #3—*The Rocketeer.* #4—*Dying Young.* #5—*City Slickers.* #6—*Soapdish.*

534. WESTBURY—WESTBURY—(333-1911). #1—*The Naked Gun 2½.* #2—*Cinema Paradiso* #3—*Everybody's Fine.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*City Slickers.* #2—*Dying Young.* #3—*Terminator 2.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Regarding Henry.* #2—*The Rocketeer; Backdraft.* #3—*Problem Child 2.* #4—*101 Dalmations.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Robin Hood: Prince of Thieves.* #2—*The Naked Gun 2½.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*101 Dalmations.* #2—*Boyz n the Hood.* #3—*Regarding Henry.* #4—*Point Break.* #5—*Dying Young.* #6—*City Slickers.* #7—*Terminator 2.* #8—*Robin Hood: Prince of Thieves.* #9—*The Naked Gun 2½.* #10—*Backdraft.* #11—*Problem Child 2.* #12—*The Rocketeer; Thelma & Louise.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*101 Dalmations.* #2—*Point Break.* #3—*Boyz n the Hood.* #4—*Regarding Henry.* #5—*The Rocketeer.* #6—*Thelma & Louise.* #7—*Problem Child 2.* #8—*Robin Hood: Prince of Thieves.* #9—*Backdraft.* #10—*The Naked Gun 2½.* #11—*Dying Young; Terminator 2.* #12—*Jungle Fever; City Slickers.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Terminator 2.* #2—*Regarding Henry.* #3—*Terminator 2.* #4—*Point Break.* #5—*Problem Child 2; Dying Young.* #6—*The Rocketeer.* #7—*City Slickers.* #8—*Boyz n the Hood.* #9—*The Naked Gun 2½.* #10—*Robin Hood.*

611. CORAM—PINE—(698-6442). #1—*The Naked Gun 2½.* #2—*The Rocketeer.* #3—*Terminator 2.* #4—*101 Dalmations.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Regarding Henry.* #2—*Terminator 2.* #3—*City Slickers.* #4—*Robin Hood: Prince of Thieves.* #5—*Dying Young; Backdraft.*

613. ELWOOD—ELWOOD—(499-7800). #1—*The Rocketeer.* #2—*The Naked Gun 2½.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Robin Hood.* #2—*City Slickers.* #3—*Problem Child 2.* #4—*Dying Young.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Regarding Henry.*

618. ISLIP—ISLIP—(581-5200). #1—*Problem Child 2.* #2—*Point Break.* #3—*Dying Young.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Robin Hood: Prince of Thieves.* #2—*City Slickers.* #3—*Dying Young.* #4—*Thelma & Louise; 101 Dalmations.*

620. LINDENHURST—LINDENHURST—(957-5400). *Oscar.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*City Slickers.* #2—*The Rocketeer.* #3—*101 Dalmations; Soapdish.* #4—*Terminator 2.* #5—*Robin Hood: Prince of Thieves.* #6—*Point Break.* #7—*Problem Child 2.* #8—*Backdraft; Dying Young.*

623. NORTHPORT—NORTHPORT—(261-8600). *Oscar.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Boyz n the Hood.* #2—*Dying Young.* #3—*The Rocketeer.* #4—*Terminator 2.* #5—*The Naked Gun 2½.* #6—*The Naked Gun 2½.* #7—*The Naked Gun 2½.* #8—*Robin Hood: Prince of Thieves.* #9—*Regarding Henry.* #10—*Backdraft; Problem Child 2.* #11—*Point Break.* #12—*101 Dalmations; Soapdish.* #13—*Terminator 2.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Robin Hood.* #2—*City Slickers.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Cyrano De Bergerac; Ju Dou.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*The Naked Gun 2½.* #2—*The Rocketeer.* #3—*Backdraft.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Oscar.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*The Naked Gun 2½.* #2—*Point Break.* #3—*Problem Child 2; The Rocketeer.* #4—*Robin Hood: Prince of Thieves.* #5—*Boyz n the Hood.*

635. STONY BROOK—LOEWS—(751-2300). #1—*The Rocketeer.* #2—*Terminator 2.* #3—*Regarding Henry.*

636. WEST ISLIP—TWIN—(669-2626). #1—*101 Dalmations.* #2—*Soapdish; The Rocketeer.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*The Naked Gun 2½.* #2—*Regarding Henry.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Terminator 2.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Regarding Henry.* #2—*City Slickers.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—Through 7/18: *Soapdish.* Beg. 7/19: *Bill & Ted's Bogus Journey.* #2—*Regarding Henry.* #3—*City Slickers.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*The Naked Gun 2½.* #2—*City Slickers.*

704. HARRISON—CINEMA—(835-9800). *Soapdish.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Terminator 2.* #2—*Point Break.* #3—*Soapdish.* #4—*Robin Hood.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Boyz n the Hood.* #2—*Regarding Henry.* #3—*Point Break.* #4—*Terminator 2.* #5—*Problem Child 2.* #6—*City Slickers.* #7—*Robin Hood: Prince of Thieves.* #8—*The Naked Gun 2½; Thelma & Louise.* #9—*Jungle Fever; The Rocketeer.* #10—*Dying Young; Backdraft.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Robin Hood.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Terminator 2.* #2—*The Naked Gun 2½.* #3—*Dying Young.* #4—*City Slickers.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*The Rocketeer.* #2—*The Naked Gun 2½.* #3—*Problem Child 2.* #4—*Robin Hood: Prince of Thieves.* #5—*101 Dalmations; Dying Young.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Terminator 2.* #2—*Point Break.* #3—*101 Dalmations; City Slickers.* #4—*Robin Hood: Prince of Thieves.*

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715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*The Naked Gun 2½*. #2—*Regarding Henry*. #3—*Soapdish*. #4—*Dying Young*.

716. PELHAM—PICTURE HOUSE—(738-3160). *Backdraft*.

718. RYE—RYE RIDGE—(939-8177). #1—*The Rocketeer*. #2—*Problem Child 2*.

719. SCARSDALE—FINE ARTS—(723-6699). *Jungle Fever*.

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*101 Dalmations; What About Bob?* #2—*The Rocketeer*. #3—*Dying Young*. #4—*Thelma & Louise*.

723. YONKERS—MOVIELAND—(793-0002). #1—*Terminator 2*. #2—*The Naked Gun 2½*. #3—*Robin Hood: Prince of Thieves*. #4—*Point Break*. #5—*Boyz n the Hood*. #6—*Problem Child 2*.

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Terminator 2*. #2—*The Rocketeer*. #3—*Problem Child 2; Backdraft*. #4—*City Slickers*. #5—*Point Break*. #6—*Robin Hood: Prince of Thieves*. #7—*101 Dalmations; Terminator 2*.

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*What About Bob?* #2—*Backdraft*. #3—*Thelma & Louise*. #4—*101 Dalmations*. #5—*Jungle Fever*.

755. NEW CITY—CINEMA 6—(634-5100). #1—*The Rocketeer*. #2—*The Naked Gun 2½*. #3—*Terminator 2*. #4—*Problem Child 2*. #5—*City Slickers; Regarding Henry*. #6—*101 Dalmations*.

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Robin Hood: Prince of Thieves*. #2—*Point Break*.

757. NYACK—CINEMA EAST—(358-6631). *Point Break*.

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Backdraft*. #2—*101 Dalmations*.

760. PEARL RIVER—PEARL RIVER—(735-6500). *City Slickers*.

764. LAFAYETTE—(357-6030). *Robin Hood: Prince of Thieves*.

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Problem Child 2*. #2—*The Rocketeer*.

801. DANBURY CINE—(743-2200). #1—*Regarding Henry*. #2—*Robin Hood: Prince of Thieves*. #3—*101 Dalmations; Thelma & Louise*.

802. DANBURY—CINEMA—(748-2923). #1—*Dying Young*. #2—*City Slickers*.

803. DANBURY—PALACE—(748-7496). #1—*Terminator 2*. #2—*The Naked Gun 2½*. #3—*Point Break*.

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Terminator 2*. #2—*Problem Child 2*.

807. GREENWICH—CINEMA—(869-6030). #1—*Backdraft*. #2—*Jungle Fever*.

808. GREENWICH—PLAZA—(869-4030). #1—*Dying Young*. #2—*The Rocketeer; Regarding Henry*. #3—*Soapdish*.

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Soapdish*. #2—*Robin Hood: Prince of Thieves*.

810. NORWALK—CINEMA—(838-4504). #1—*Boyz n the Hood*. #2—*Terminator 2*.

813. SOUTH NORWALK—SONO—(866-9202). 7/16–18: *The Object of Beauty* (1991). 7/19–22: *Poison* (1991). 7/23–29: *The Comfort of Strangers* (1991).

815. STAMFORD—AVON—(324-9205). #1—*Point Break*. #2—*Boyz n the Hood*.

816. STAMFORD—CINEMA—(324-3100). #1—*City Slickers*. #2—*Terminator 2*. #3—*The Naked Gun 2½*.

817. STAMFORD—RIDGEWAY—(323-5000). #1—*101 Dalmations; Robin Hood: Prince of Thieves*. #2—*Thelma & Louise*.

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Terminator 2*. #2—*City Slickers; 101 Dalmations*. #3—*The Naked Gun 2½*. #4—*Robin Hood: Prince of Thieves*. #5—*Point Break*. #6—*Problem Child 2*.

819. TRUMBULL—CINEMA—(374-0462). #1—*The Naked Gun 2½*. #2—*Terminator 2*. #3—*Robin Hood: Prince of Thieves*.

820. WESTPORT—FINE ARTS—(227-3324). #1—*Dying Young; Soapdish*. #2—*Regarding Henry*. #3—*City Slickers*. #4—*Robin Hood: Prince of Thieves*.

821. WESTPORT—POST—(227-0500). *The Naked Gun 2½*.

822. WILTON—CINEMA—(762-5678). *The Rocketeer*.

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Terminator 2*. #2—*The Naked Gun 2½*. #3—*Problem Child 2*. #4—*Robin Hood: Prince of Thieves*. #5—*Point Break*.

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Regarding Henry*. #2—*The Naked Gun 2½*. #3—*Point Break*. #4—*Terminator 2*. #5—*Boyz n the Hood*. #6—*Jungle Fever*. #7—*Dying Young*. #8—*Problem Child 2*. #9—*Robin Hood: Prince of Thieves; The Rocketeer*.

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Soapdish*. #2—*Dying Young*. #3—*101 Dalmations*. #4—*Problem Child 2*. #5—*Regarding Henry*. #6—*Point Break*. #7—*Boyz n the Hood*. #8—*Backdraft*.

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Terminator 2*. #2—*City Slickers*. #3—*Robin Hood*. #4—*The Naked Gun 2½*. #5—*The Rocketeer*. #6—*Terminator 2*.

907. WEST NEW YORK—MAYFAIR—(865-2010). *City Slickers*.

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Hudson Hawk; Jungle Fever; Don't Tell Mom the Babysitter's Dead*. #2—*Kickboxer 2; Out For Justice*.

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Point Break*.

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Terminator 2*. #2—*Jungle Fever*.

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*The Naked Gun 2½*. #2—*Regarding Henry*. #3—*Soapdish*. #4—*Backdraft; Only the Lonely*. #5—*101 Dalmations*. Beg. 7/19: *Dutch*.

916. MILLBURN—MILLBURN—(376-0800). #1—*Problem Child 2*. #2—*Dying Young*.

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Problem Child 2*. #2—*The Rocketeer*. #3—*Thelma & Louise*.

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Straight Out of Brooklyn*. #2—*The Naked Gun 2½; Boyz n the Hood*. #3—*101 Dalmations*.

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Terminator 2*. #2—*City Slickers*. #3—*Robin Hood*.

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Terminator 2*. #2—*Regarding Henry*. #3—*Robin Hood: Prince of Thieves*.

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *101 Dalmations; Thelma & Louise*.

931. CRANFORD—CRANFORD—(276-9120). #1—*Thelma & Louise*. #2—*Problem Child 2*.

932. ELIZABETH—ELMORA—(352-3483). *Problem Child 2*.

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Point Break*. #2—*Problem Child 2*. #3—*Terminator 2*. #4—*101 Dalmations*. #5—*Dying Young; The Rocketeer*.

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*City Slickers*. #2—*Point Break*. #3—*Backdraft; 101 Dalmations*. #4—*The Rocketeer*. #5—*The Naked Gun 2½*.

935. UNION—LOST PICTURE SHOW—(964-4497). *Everybody's Fine*.

936. UNION—UNION—(686-4373). #1—Through 7/16: *Soapdish*. Beg. 7/17: *Regarding Henry*. #2—*City Slickers*.

937. WESTFIELD—RIALTO—(232-1288). #1—*The Naked Gun 2½*. #2—*Terminator 2*. #3—*City Slickers*.

938. WESTFIELD—TWIN—(654-4720). #1—*What About Bob?* #2—*Only the Lonely; 101 Dalmations*.

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Terminator 2*. #2—*Point Break*. #3—*The Naked Gun 2½*. #4—*Robin Hood: Prince of Thieves*. #5—*Dying Young; Point Break*.

951. CLOSTER—CLOSTER—(768-8800). *The Rocketeer*.

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Terminator 2*. #2—*City Slickers*. #3—*The Rocketeer*. #4—*The Naked Gun 2½*.

953. EMERSON—QUAD—(261-1000). #1—*Problem Child 2*. #2—*The Rocketeer*. #3—*The Naked Gun 2½*. #4—*Regarding Henry; Backdraft*.

956. FORT LEE—LINWOOD—(944-6900). #1—*Robin Hood*. #2—*Point Break*.

958. OAKLAND—TWIN—(337-4478). #1—*Terminator 2*. #2—*Robin Hood: Prince of Thieves*.

960. PARAMUS—BERGEN MALL—(845-4449). *101 Dalmations; Thelma & Louise*.

961. PARAMUS—ROUTE 4—(487-7909). #1—*Terminator 2*. #2—*Problem Child 2*. #3—*Jungle Fever; Backdraft*. #4—*Robin Hood: Prince of Thieves*. #5—*The Naked Gun 2½*. #6—*Terminator 2*. #7—*City Slickers*. #8—*The Naked Gun 2½; Soapdish*. #9—*Dying Young*. #10—*Regarding Henry*.

962. PARAMUS—ROUTE 17—(843-3830). #1—*The Rocketeer*. #2—*Point Break*. #3—*Boyz n the Hood*.

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*The Rocketeer*. #2—*Problem Child 2*.

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Problem Child 2*. #2—*Terminator 2*. #3—*101 Dalmations*. #4—*Boyz n the Hood; Dying Young*. #5—*Point Break*. #6—*The Rocketeer*. #7—*101 Dalmations; City Slickers*. #8—*Robin Hood: Prince of Thieves*. #9—*The Naked Gun 2½*. #10—*Terminator 2; Regarding Henry*.

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Thelma & Louise*.

967. RIDGEWOOD—WARNER—(444-1234). #1—*Regarding Henry*. #2—*City Slickers*. #3—*The Naked Gun 2½*. #4—*Dying Young; Soapdish*.

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*101 Dalmations; City Slickers*. #2—*The Rocketeer; Home Alone*.

969. TEANECK—MOVIE CITY—(836-3334). #1—*Boyz n the Hood; Point Break*. #2—*The Rocketeer*. #3—*101 Dalmations*.

970. TENAFLY—CINEMA 4—(871-8889). #1—*Regarding Henry*. #2—*City Slickers*. #3—*Soapdish*. #4—*Problem Child 2*.

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Point Break*. #2—*Thelma & Louise; 101 Dalmations*. #3—*What About Bob?; Don't Tell Mom the Babysitter's Dead*.

972. WESTWOOD—PASCACK—(664-3200). #1—*Terminator 2*. #2—*City Slickers*. #3—*Robin Hood: Prince of Thieves*. #4—Through 7/18: *Dying Young*. Beg. 7/19: *Dutch*.

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New York MAGAZINE

BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

AN ANGEL AT MY TABLE—(2 hr. 38 min.; 1991) Jane Campion has made a dry and plain movie from the rapturously lyrical autobiography of the New Zealand writer Janet Frame. The astringency of Campion's visual palette is nevertheless pleasing, and Kerry Fox, a large actress with a thatch of unmanageable red hair, plays the morbidly shy Janet with a streak of vagrant sensuality. Campion revels in the joke that this awkward, unprepossessing woman, diagnosed as a schizophrenic and subjected to electroshock therapy, could emerge as a major writer, but she emphasizes the shyness so much that we never see the aggressive intelligence, the sensibility, the taste—whatever it was that made Frame a writer. Campion appears to love victimization more than art. (5/27/91) R. **3**

BACKDRAFT—(2 hr. 15 min.; 1991) There's one thing that's great in the spectacular action melodrama about Chicago firefighters, and that's the fire itself. The story has been compounded out of a dozen serviceable clichés—a heroic father, who dies fighting a blaze; his two sons, one courageous, a great firefighter (Kurt Russell), the other weak, a handsome no-good who needs to prove himself (William Baldwin). But the TV-style dramaturgy comes to a halt when the men rush into a burning building. This is what the big screen and special effects are for. Ron Howard, the director, treats fire as a living thing. It breathes, it hides, it roars defiance. A monster with special tricks, it comes rushing through an open door like a tidal wave. And there is an eerie element, a mystic brotherhood of flame: Fire talks to certain people. It talks to spooky Donald Sutherland, quite unnerving as a pathological torcher, and to Robert De Niro, an obsessed arson expert. Some of the special effects are predictable. Beams fall, ceilings collapse, canisters explode. But the fire, billowing and beckoning, infinitely sinister, almost talks to us as well. (6/3/91) R. **14, 20, 61, 160, 200, 313, 314, 319, 511, 601, 523, 530, 601, 606, 608, 612, 621, 625, 631, 706, 716, 724, 753, 759, 807, 904, 912, 934, 953, 961**

BILL & TED'S BOGUS JOURNEY—(1 hr. 35 min.; 1991) These two most excellent dudes are back, this time in an odyssey through Heaven and hell, confronting formidable foes like the Grim Reaper, the Devil, two Martians, and the Easter Bunny. Directed by Pete Hewitt. With Keanu Reeves, Alex Winters, William Sadler, and Joss Ackland. PG. **9, 34, 219, 302, 304, 319, 406, 702**

BOYZ N THE HOOD—(1 hr. 47 min.; 1991) Reviewed in this issue. R. **9, 19, 26, 32, 55, 89, 91, 150, 157, 158, 160, 211, 214, 218, 222, 300, 307, 310, 314, 503, 507, 510, 521, 522, 530, 532, 606, 608, 610, 625, 634, 706, 723, 810, 815, 902, 904, 918, 962, 965, 969**

CINEMA PARADISO—(2 hrs. 3 min.; 1990) In Italian, Eng. subtitles. Giuseppe Tornatore's soft-grained reminiscence of growing up at the movies in a small Sicilian town. Tornatore's story is in the form of a parable about art and life. The hero, Salvatore, a young fatherless boy, attaches himself to the theater's projectionist, Alfredo (Philippe Noiret). For the boy, the cinema is experience, and he wants to emulate Alfredo. But Alfredo, embittered, feels cut off from experience, and, in a selfless act, persuades the boy to leave. Much of the direction is buffoonish, though there are moments. (2/5/90) NR. **9, 81, 534**

CITY SLICKERS—(1 hr. 47 min.; 1991) The writers Lowell Ganz and Babaloo Mandel and the director Ron Underwood place a group of fortyish tenderfeet (Billy Crystal, Bruno Kirby, Daniel Stern) out on the range and then, instead of making preposterous jokes, as Mel Brooks did in *Blazing Saddles*, proceed to put each of them through a mid-life crisis of quite mortifying banality. Will these infantile men find their maturity? Will they drop their urban-man's fears (which, of course, is the source of all the movie's humor)? Billy Crystal throws himself into a raging stream in order to rescue a little calf and finds the meaning of life. Some funny bits, but an awful lot of stale sentimentality. With Jack Palance as a tough old cowboy and Josh Mostel as an ice-cream manufacturer with an uncanny ability to match up new flavors with every main dish. (6/24/91)PG-13. **9, 9, 24, 41, 62, 85, 152, 155, 200, 204, 206, 214, 217, 219, 302, 304, 306, 308, 313, 315, 319, 400, 406, 501, 502, 503, 504, 505, 506, 513, 517, 520, 523, 524, 526, 527, 533, 600, 606, 608, 610, 612, 616, 619, 621, 627, 700, 702, 703, 706, 708, 714, 724, 755, 760, 802, 816, 818, 820, 905, 907, 920, 934, 936, 937, 952, 961, 965, 967, 968, 970, 972**

COMFORT OF STRANGERS—(1 hr. 45 min.; 1991) While on vacation in Venice, an English couple is befriended by a decadent stranger (Christopher Walken) and his mysterious wife (Helen Mirren). The young couple is quickly enticed into a sinister world of sexual depravity. Directed by Paul Schrader. With Natasha Richardson and Rupert Everett. R. **813**

DADDY NOSTALGIA—(1 hr. 45 min; 1990) In Bertrand Tavernier's new film, Dirk Bogarde, 70, plays a selfish man who's dying and wants to hold on to the pleasures of his life. In his little villa in the south of France, he seeks reconciliation with the grown-up screenwriter daughter (Jane Birkin) he has always slighted. The movie, a "chamber film"—all little scenes and undertones—is too thin and too complacently literary, but Bogarde's work is startling. He is so intense that he is rather racking to watch. At first Bogarde seems buried within himself, showing only Daddy's humiliation at being tired all the time. But the man under the invalid slowly comes into focus. He's not meant to be a profound figure—only a pleasure-loving, fastidious man. His irritable daughter could be the product of his feeling for beauty extended into a more independent and creative life. Written by Colo Tavernier O'Hagan. (4/29/91) NR. **522**

DARK OBSESSION—(1 hr. 26 min.; 1991) Nick Broomfield's hypnotic melodrama about an investment banker whose jealous obsession with his wife serves to embroils him in a series of destructive doings. With Gabriel Byrne and Amanda Donohoe. NC-17. **10**

DON JUAN, MY LOVE—(1 hr. 36 min.; 1991) Antonio Mercero directs a new comedy about the legendary Spanish lover's return from the dead to modern-day Seville. With Juan Luis Galiardo, Rossy de Palma, Maria Barranco, and Loles Leon. NR. **55**

DON'T TELL MOM THE BABYSITTER'S DEAD—(1 hr. 45 min.; 1991) This is what happens when mom's away, the baby-sitter is dead, and five unruly kids are left to their own devices. With Christina Applegate. PG-13. **9, 37, 160, 511, 530, 908, 971**

DROWNING BY NUMBERS—(1 hr. 54 min.; 1991) One by one, three generations of unsatisfied Cissie Colpits plot to send their husbands to watery graves. Written and directed by Peter Greenaway, with Joan Plowright, Juliet Stevenson, and Joely Richardson. NR. **14**

DUTCH—(1 hr. 47 min.; 1991) Dutch Dooley (Ed O'Neill) is a working-class Joe driving his girlfriend's son from an Atlanta prep school home to Chicago for Thanksgiving. Spoiled Doyle Standish (Ethan Randall) is his reluctant charge, ready—or not—to learn a lesson. With JoBeth Williams. PG-13. **7, 19, 25, 31, 38, 219, 300, 304, 307, 311, 319, 406, 912, 972**

DYING YOUNG—(1 hr. 50 min.; 1991) A working-class woman searching for a purpose is hired as a caretaker for an ailing, sheltered young man from a wealthy family. Directed by Joel Schumacher. With Julia Roberts and Campbell Scott. R. **7, 19, 22, 38, 48, 83, 152, 200, 214, 219, 300, 302, 304, 311, 315, 319, 406, 503, 505, 514, 517, 522, 527, 533, 600, 606, 608, 610, 612, 616, 618, 619, 621, 625, 706, 708, 709, 715, 722, 802, 808, 820, 902, 904, 916, 933, 950, 961, 965, 967, 972**

EATING—(1 hr. 50 min.; 1991) In a comedy written and directed by Henry Jaglom, the relationship three women have with food sheds light on how they view themselves and the world around them. With Mary Crosby, Lisa Richards, Marlena Giovi, and a cast made up entirely of women. R. **13**

EUROPA, EUROPA—(1 hr. 57 min.; 1991) If anatomy is destiny, circumcision, in the twentieth century, is predestination. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers, who don't realize he's Jewish and who make him into a kind of mascot. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance—his adolescent glory, his shame, his *putz!*—remains his potential betrayer. Solly can't make love to anyone; he can't even take a pee in the woods without terror. Written and directed by Agnieszka Holland, this comic epic of survival—the travails of a Jewish Candide—is amazingly, a true story, based on Solly's memoirs. Holland, the director of *Angry Harvest* and the screenwriter for many of Andrei Wajda's recent productions, has the sense to stage the material as a comedy of bizarre coincidences and escapes, a tall tale that happens to be true. The essential humanist meaning—a man can be altered and remolded only so far—comes through without sanctimony or cynicism. A French-German co-production. (7/15/91) R. **81**

EVERY OTHER WEEKEND—(1 hr. 40 min.; 1991) Camille has given up custody of her children in order to pursue an acting career. But an unexpected adventure, prompts her to give motherhood another chance. Directed by Nicole Garcia, with Nathalie Baye. NR.

EVERYBODY'S FINE—(1 hr. 52 min.; 1991) Marcello Mastroianni as a venerable patriarch whose last wish to gather together his estranged children for reunion prompts a series of bittersweet realizations. Directed by Giuseppe Tornatore. NR. **81, 534, 935**

THE FAMINE WITHIN—(1 hr. 30 min.; 1990) An in-depth look by filmmaker Katherine Gilday at the obsessive relationship that women have with their bodies, including interviews with models, therapists, fitness experts, and others. Followed by *We're Talking Vulva* (5 min.; 1990), a musical celebration of the female genitalia produced and directed by Tracy Traeger and Shawna Dempsey. NR. **1**

LA FEMME NIKITA—(1 hr. 50 min.; 1990) Nikita (Anne Parillaud), a punk thief/addict with Mick Jagger lips and amazing legs, blows away a cop in the course of knocking over a drugstore, gets arrested, tried, convicted, but then is pulled out of prison by the "government" and trained as an assassin. Whom does she kill? Whomever she's told to kill. Does she feel bad about this job? She feels a little put upon. There's some humor at first in the idea of a conscienceless female thug who takes advantage of men's patronizing attitudes towards her. Anne Parillaud, very tall, gawky, with a thatch of unruly hair, goes much further than men expect—when a martial-arts guru prepares to instruct her, she just slaps him across the face. Parillaud is a great beauty, and she may be some sort of instinctual actress, but in this movie she's also the latest in violent mannequin chic, like some pop singer smearing herself against the lens in a new video. The French are indomitably fashionable; they want the raw stuff, but they want it processed by Vogue. Written and directed by the Gallic slickster Luc Besson. With Jean-Hugues Anglade, Jeanne Moreau. (4/22/91) R. **3, 43, 522**

HANGIN' WITH THE HOMEBOYS—(1 hr. 29 min.; 1991) A night on the town with four rowdy guys from the South Bronx gives a candid look into their thoughts on everything from women and sex to ethnic pride and discrimination. Directed by Joseph Vasquez. R. **14**

HOME ALONE—(1 hr. 38 min.; 1990) Macaulay Culkin, as Kevin, the boy left behind by his family, is incredibly charming and intelligent. He rules the huge, empty house as his private Disneyland and then booby-traps the house against the inept villains who lay siege to it. Written and produced by John Hughes, directed by Chris Columbus. With John Heard and Catherine O'Hara as the absentminded parents and Daniel Stern and Joe Pesci as the bumbling robbers. (2/25/91) PG. **968**

IMPROMPTU—(1 hr. 49 min.; 1991) The historical romance of the celebrated—and very liberated—nineteenth-century novelist Madame George Sand and classical pianist and composer Frédéric Chopin. With Judy Davis and Hugh Grant. PG-13. **10, 38, 46**

★**JU DOU**—(1 hr. 33 min.; 1990) The best Chinese movie we've ever seen. Zhang Yimou, who directed the movie (in collaboration with Yang Fengliang), uses very rich colors as an expression of the characters' emotional states. In a small village in the twenties, a prosperous middle-aged man, a dye manufacturer, buys a beautiful young wife, Ju Dou (Gong Li), his third. When she fails to conceive a child (he is almost certainly impotent), he beats her. She saves herself by having a child with his nephew, Tianqing (Li Baotian). There's a frightened, tremulous sensuality in this movie—desire struggling against fierce prohibitions—that makes it more powerful than its Western equivalent. Perhaps because the perversities are right on the surface, we don't feel as removed from these characters as we have from the figures in earlier Chinese films. One's only doubts surface near the end. Still, this is an intricately made movie that puts most of our careless native products to shame. Banned at home by the Chinese government. (3/25/91) NR. **10, 630**

JUNGLE FEVER—(2 hrs. 10 min.; 1991) Closer to a talk show than a movie. In contemporary, racially divided New York, a married black architect from Harlem (Wesley Snipes) takes up with a poor white girl (Annabella Sciorra), a secretary from Bensonhurst. Spike Lee carefully sets up this love affair and then buries it in the predictably enraged opinions everyone has about it. Nothing is dramatized; everything is *said.* Apparently dozens of people in New York have nothing to talk about but this tepid office affair. As he always does, Lee gives us a kaleidoscope view; he establishes groups in Bensonhurst and Harlem and lets them chatter—the profane folk wisdom of neighborhood conversation, laced with race hatred. If only candor were the same as art. Lee spares neither the black nor the Italian-American community, but he doesn't go deeper than caricature with either group, and at one point the movie veers off into a subplot about the architect's older brother (Samuel L. Jackson), a crackhead stumbling toward death in Harlem. This is the most powerful thing in the movie, but what is it *doing* there? The center of the movie—the love affair—is completely underdramatized. With Lonette McKee, Ossie Davis, Ruby Dee. Cinematography by Ernest Dickerson; music by Stevie Wonder. (6/17/91) R. **5, 19, 19, 31, 38, 52, 68, 87, 152, 158, 160, 200, 211, 213, 218, 310, 314, 321, 510, 511, 522, 530, 608, 706, 719, 753, 807, 902, 908, 911, 961**

★**MADONNA: TRUTH OR DARE**—(1 hr. 50 min. 1991) Madonna, at least as she comes off in this beautifully made behind-the-scenes documentary, is often lewd but never sexual. She doesn't take the time. And she's frightening to look at. As everyone has said, she's a great manager of her own career. She has managed herself into knots: Her body is all frame and sinew—mask without expression, will without flesh, temperament without sensuality. The movie, directed by the young rock-video whiz Alek Keshishian, contrasts backstage scenes, shot in cinéma-verité style and in black and white, with concert footage taken during last year's "Blonde Ambition" tour, shot with multiple cameras and in color. We are meant to see both the private life and the public performer, but the movie's revelation—if that's what it is—is that there isn't much difference between the two. She wants to be intimate, but you can't be intimate on film (and maybe not in life either) if you have no private self anymore. A fascinating movie, but Madonna comes off as a coarse, one-note person. Warren Beatty can be seen lounging in the background of several scenes. (5/20/91) NR. **9, 20, 38, 42**

THE MIRACLE—(1 hr. 37 min.; 1991) In Neil Jordan's latest film, the Irish writer and director returns to the seaside town of his childhood. There best friends Jimmy and Rose are woken from their summer-vacation reverie by a mysterious stranger in town. NR. **63**

MY FATHER'S GLORY—(1 hr. 50 min.; 1991) A reminiscence of the bucolic childhood of popular French author and director Marcel Pagnol in turn-of-the-century Provence. Directed by Yves Robert. With Julien Ciamaca, Nathalie Roussel, and Phillippe Caubere. G. **50**

THE NAKED GUN 2½: THE SMELL OF FEAR—(1 hr. 25 min.; 1991) The intrepid lieutenant Frank Drebin (Leslie Nielsen) is back, uncovering a plot against the United States government and rekindling the flames of his love affair with Jane Spencer (Priscilla Presley). With George Kennedy and O. J. Simpson. PG-13. **12, 18, 18, 24, 36, 62, 65, 85, 152, 157, 158, 160, 200, 206, 215, 216, 219, 222, 300, 304, 305, 306, 307, 315, 315, 316, 318, 401, 406, 505, 506, 509, 510, 512, 514, 514, 516, 517, 530, 534, 603, 606, 608, 610, 611, 613, 625, 625, 625, 631, 634, 638, 703, 706, 708, 709, 715, 723, 755, 803, 816, 818, 819, 821, 900, 902, 905, 912, 918, 934, 937, 950, 952, 953, 961, 961, 965, 967**

★**THE OBJECT OF BEAUTY**—(1 hr. 41 min.; 1991) Jake (John Malkovich), an arrogant but nearly impecunious young investor, and Tina (Andie MacDowell), a boozy beauty with an Imelda-like craving for shoes, are living high in a posh London hotel without funds. They intend to sell their one object of value, a tiny phallic bronze head sculpted by Henry Moore, but a new chambermaid, Jenny (Rudi Davies), who can neither hear nor speak, pinches it from their hotel room. The movie, concocted by Michael Lindsay-Hogg, is a comedy of manners doubling as a moral fable, and most of it is very pleasing. Playing a well-dressed young hustler, Malkovich—he of the high forehead and pursed lips—manages to be skunklike yet likable; it's his sexiest performance yet. Andie MacDowell has recovered the oddity—the delayed focus, the rapt wilfullness—that was so fascinating in sex, lies, and videotape. Jake and Tina are useless creatures, but we feel tender toward them. In a way, they are idealists: Devoted to luxury, they refuse to accept that life can be anything but witty and beautiful. With Bill Paterson and Joss Ackland. (4/15/91) R. **813**

ONLY THE LONELY—(2 hrs.; 1991) Officer Danny Muldoon (John Candy) has found true love at last. But first he must get rid of the overbearing woman he lives with—his mother. With Ally Sheedy and Maureen O'Hara. PG-13. **522, 912, 938**

OSCAR—(1 hr. 49 min.; 1991) Mafia capo "Snaps" Provolone is going straight. But after a day with crooked bankers, overzealous cops, and his unpredictable daughter, Snaps realizes that life by the book isn't as easy as he thought. A slapstick comedy with Sylvester Stallone, Ornella Muti, and Tim Curry. PG. **620, 623, 633**

OUT FOR JUSTICE—(1 hr. 30 min.; 1991) In Steven Segal's latest action film, he plays a cop battling his boyhood rival in a fight to save a neighborhood. R. **908**

A PAPER WEDDING—(1 hr. 30 min.; 1991) A 39-year-old professor marries a Chilean political refugee to save him from deportation. But when an overzealous immigration agent gets on their case, the "couple" must move in together to prove their marriage is valid. Directed by Michel Brault. With Genevieve Bujold and Manuel Aranguiz. NR. **81**

POINT BREAK—(2 hrs. 3 min.; 1991) Keanu Reeves stars as an FBI agent who goes undercover amidst a maverick surfing gang in Southern California to expose a ring of bank robbers. R. **12, 19, 19, 25, 33, 52, 68, 89, 155, 157, 160, 204, 208, 210, 211, 214, 217, 218, 219, 222, 302, 303, 304, 311, 314, 319, 322, 406, 500, 503, 504, 506, 507, 514, 517, 522, 530, 532, 606, 608, 610, 618, 621, 625, 634, 705, 706, 714, 723, 724, 756, 757, 803, 815, 818, 900, 902, 904, 910, 933, 934, 950, 950, 956, 962, 965, 969, 971**

POISON—(1 hr. 25 min.; 1991) New director Todd Haynes intertwines three seemingly unrelated short films: "Hero," a mother's account of her seven-year-old son's disappearance after he has murdered his father; "Horror," a black-and-white melodrama involving a scientist's experiment gone awry; "Homo," the story of a prisoner's obsessive love interest. NR. **4, 813**

PROBLEM CHILD II—(1 hr. 31 min.; 1991) The troublesome Junior meets his match in a pint-sized devil named Trixie. Directed by Brian Levant. With John Ritter, Laraine Newman, Michael Oliver, Ivyann Schwan, Jack Warden, and Amy Yasback. PG-13. **5, 19, 31, 38, 51, 80, 152, 158, 160, 200, 213, 219, 222, 300, 302, 304, 313, 314, 316, 319, 406, 503, 517, 519, 523, 524, 530, 601, 606, 608, 610, 616, 618, 621, 625, 634, 706, 709, 718, 723, 724, 755, 800, 805, 818, 900, 902, 904, 916, 917, 931, 932, 933, 953, 961, 964, 965, 970**

REGARDING HENRY—(1 hr. 47 min.; 1991) Reviewed in this issue. PG-13. **3, 3, 18, 18, 24, 38, 40, 64, 85, 158, 160, 203, 210, 215, 216, 219, 302, 304, 308, 312, 315, 318, 406, 505, 512, 516, 517, 524, 533, 601, 606, 608, 610, 612, 617, 625, 635, 638, 700, 702, 706, 715, 755, 801, 808, 820, 902, 904, 912, 922, 936, 953, 961, 965, 967, 970**

ROBIN HOOD: PRINCE OF THIEVES—(2 hrs. 21 min.; 1991) If ever a role required a swaggering, good-looking actor with a big voice and a happy presence, it is the role of Robin Hood. Kevin Costner, the star and prime mover of this new version, may look the part, but he's about as outgoing as a marmot. What is there about this dull fellow that could inspire dispossessed peasants to live in the woods with him and take up arms against tremendous odds? And what harm is the Robin Hood legend doing that it needs to be so rudely modernized? Written by Pen Densham and John Watson, and directed by Kevin Reynolds, this version is very explicit about the unpleasantness of dungeons, very instructive on the muckiness of paths and woods, the brutality of the soldiery. The movie is also big on hacking and hewing, and there's a fair amount of stabbing, hanging, torture, and scarring. Reynolds, who has a weakness for the medieval schlock of mist, murk, and silhouetted figures clanking around gloomy castles, fakes some of his violent scenes but pulls himself together for the rescue of Robin's men, who are about to be hanged, at the end. Some of the performers lighten things up. Mary Elizabeth Mastrantonio is a superb Maid Marian; Morgan Freeman, as a Moorish friend of Robin's, has the heroic presence and voice that Costner lacks. But the movie belongs to the English actor Alan Rickman, whose Sheriff of Nottingham takes Basil Rathbone's elegant villainy right over the top into saturnine disgust, sadism, lechery, and madness. (6/24/91) PG-13. **7, 19, 19, 26, 33, 33, 53, 53, 66, 85, 152, 155, 160, 206, 213, 217, 219, 300, 301, 306, 310, 317, 319, 401, 406, 503, 505, 506, 507, 517, 520, 522, 524, 527, 530, 603, 606, 608, 610, 612, 616, 619, 621, 625, 627, 634, 705, 706, 707, 709, 714, 723, 724, 756, 764, 801, 809, 817, 818, 819, 820, 900, 902, 905, 920, 922, 950, 956, 958, 961, 965, 972**

THE ROCKETEER—(1 hr. 48 min.; 1991) Perhaps the most pleasant and likable of all the recent summer-blockbuster pop entertainments. It has boyish good humor, charm, ardency, a kidding sense of itself. Here, as in *Honey, I Shrunk the Kids,* director Joe Johnston's colors are dark and full rather than electric, and he's too gentle to push his ideas to their limits. One has to admit, however, that the movie doesn't have the manic, spinning energy of Spielberg at his best, or the mordancy of Joe Dante or Tim Burton. *The Rocketeer* was derived from Dave Stevens's work in comic books. The characters are all flat in a genially clichéd style, starting with the true-blue hero, Cliff (Bill Bampbell), a daring stunt pilot with long hair parted in the middle who discovers a small rocket pack that was stolen from Howard Hughes. Strapping the thing on his back, Cliff takes off—zoom!—into the air and flits around like a very crazy fly in a bottle. Later he learns to steer by turning his head. Nazi agents and the Feds chase after him, trying to grab the amazing new invention. All of this is fun, but it's never quite as exhilarating as it should be; Johnston needs to fly higher in his imagination. With Timothy Dalton as a dashing Hollywood star based on Errol Flynn; Jennifer Connelly as Cliff's luscious girlfriend; Alan Arkin as Cliff's aeronautic mentor. (6/24/91) PG-13. **10, 20, 26, 34, 44, 152, 158, 160, 200, 213, 216, 219, 306, 307, 309, 314, 317, 319, 400, 406, 504, 505, 506, 509, 512, 513, 517, 519, 522, 524, 533, 601, 606, 608, 610, 611, 613, 621, 625, 631, 634, 635, 636, 706, 709, 718, 722, 724, 755, 800, 808, 822, 902, 905, 917, 933, 934, 951, 952, 953, 962, 964, 965, 968, 969**

SHADOW OF THE RAVEN—(1 hr. 48 min.; 1991) The pacifist Trausti returns to his homeland in Iceland after years abroad and finds it in the midst of a bloody feud with a neighboring clan in this sweeping medieval epic. NR. **11**

★**THE SILENCE OF THE LAMBS—**(1 hr. 58 min.; 1991) A shockingly powerful thriller, directed by Jonathan Demme. The material, which Ted Talley has faithfully adapted from Thomas Harris's hard-driving best-seller, is eerie and sinister, with some dismaying clinical stuff and a few scenes that are morally questionable. But if *Lambs* doesn't touch on your specific fears—and if you don't spook easily—you should find it thrilling. Clarice Starling (Jodie Foster), a young FBI trainee, is sent by her boss and mentor, Crawford (Scott Glenn), to interview an incarcerated serial killer, Dr. Hannibal Lecter (Anthony Hopkins), in the hope that Lecter can help the Bureau catch another serial killer—Buffalo Bill (Ted Levine), who murders young women and then removes parts of their skin. The meetings between Clarice and Lecter are the emotional heart of the movie. Hissing vile, intimate remarks to her, as if he could reach into her underthings from a distance, Lecter is candid and obscene, and Clarice yields herself up to him. Hopkins conveys a sense of danger more powerfully than any other recent actor, and Foster brings out the courage in Clarice's persistence. The thriller sections are both hair-raising and somber: Demme shows us a poor, obscure, rural America, gray and inarticulate, a featureless land where a resourceful lunatic preys on overweight girls. The movie is a dream with no way out but the end. Extraordinary photography by Tak Fujimoto and editing by Craig McKay. (2/18/91) R. **309**

SLACKER—(1 hr. 37 min.; 1991) Reviewed in this issue. R. **3**

SOAPDISH—(1 hr. 40 min.; 1991) The behind-the-scenes life of an afternoon soap. Noisy, sloppy, but intermittently hilarious, with a great bit by Kevin Kline as a third-rate actor who gets to play a doctor with *European* training ("You mean I get to do . . . *European* things?"). Sally Field and Cathy Moriarty are woeful as two of the other actors, but Bob Downey Jr. has a few moments as a horny producer, and Whoopi Goldberg is positively restrained as a scriptwriter. Written by Robert Harling and Andrew Bergman. Directed by Michael Hoffman. (6/17/91) PG-13. **14, 45, 79, 160, 305, 315, 319, 321, 523, 524, 533, 621, 625, 636, 702, 704, 705, 715, 808, 809, 820, 904, 912, 936, 961, 967, 970**

SPARTACUS—(3 hrs. 17 min.; 1960) As spectacle, this restored 1960 epic doesn't compare with *Lawrence of Arabia*—it lacks formal beauty, formal interest. But it's a violent and witty big-Hollywood bash, with some mordant scenes—an inside joke that everyone can take part in. The movie, written by Dalton Trumbo, who adapted Howard Fast's novel, is ostensibly a celebration of the slave revolt led by the gladiator Spartacus (Kirk Douglas) near the end of the Roman Republic. Yet the scenes of the liberated slave community in the hills, all goodness and communal festivity, are boring in the extreme, and the stuff with the wicked, decadent Romans, luxuriating in their kitschy-beautiful city (Hearst's San Simeon was used as a set), are deliciously entertaining. The British actors playing the Romans walk away with the show. There is the great Laurence Olivier as Crassus, the instinctively authoritarian Roman senator who wants to crush the democratic elements in the Republic as well as the slave revolt; Charles Laughton as his opponent, Gracchus, a sort of corrupt liberal senator; and Peter Ustinov as an obsequious trainer of gladiators (Ustinov wrote much of his own part). Stanley Kubrick, who took over the production when Douglas fired the original director, Anthony Mann, seems to undermine the meanings that Trumbo and Fast put into the screenplay. With a great scene of revolt led by Woody Strode, who throws his gladiator's trident right at the camera. Excruciating music by Alex North. (5/13/91) PG-13. **14**

STRAIGHT OUT OF BROOKLYN—(1 hr. 36 min.; 1991) A black working-class family struggles to survive in a Brooklyn housing project. Based on the real-life experiences of the director, Matty Rich. R. **10, 37, 49, 158, 160, 530, 918**

TATIE DANIELLE—(1 hr. 40 min.; 1990) Meet the meanest woman in the world: Tatie Danielle is widowed, childless, and hates everyone, especially the unsuspecting Parisian relatives who take her in, thinking they are doing a good deed. A wicked satire directed by Etienne Chatiliez, with Tsilla Chelton. NR. **3, 43**

TERMINATOR 2: JUDGMENT DAY—(2 hrs. 15 min.; 1991) James Cameron's sequel to his 1984 classic creates the buzzing excitement of a dream championship fight, Mike Tyson vs. Rocky Marciano at the Garden. The audience is alive to the power and size of it, and deservedly so. *T2* delivers. The plot is absurdly pretentious and vaguely hypocritical. Cameron shows us, as an omen, babies burning in a nuclear explosion, a hypocritical bit of grandstanding in a movie that depends on the amoral kick the audience gets from watching cyborg killers bashing everything, without restraint. Yet portentous as the movie is, many of the special effects and thrills are witty. Robert Patrick, as a deadly cyborg who returns from the future, is lithe and slender, with a pale, symmetrical poker face leading down to a pointed chin. He can hold his dead-eye stare when he's running at top speed, his arms flailing—he's a great menacing, mechanical booby. Perforated by a shotgun blast, the cyborg collapses into a gleaming pool of silvery liquid. But then, with a sickening speed, it rises out of its liquefacient state, head first, like some sort of shiny phallic sculpture, and reasserts its human form. It doesn't shoot; its arms turn into swords, pokers, or grappling hooks. Arnold Schwarzenegger, our Germanic super-idol, a shrewd Republican pol inside the inflated balloon of his body, is on hand, too, as a good cyborg this time. The fights between these two are among the classics of special-effects cinema. With Linda Hamilton and Edward Furlong. (7/15/91) R. **2, 7, 18, 18, 33, 33, 33, 60, 60, 85, 91, 150, 152, 152, 152, 155, 156, 157, 158, 160, 203, 204, 208, 210, 210, 211, 214, 217, 218, 219, 219, 222, 300, 300, 303, 304, 304, 307, 313, 313, 315, 315, 317, 318, 318, 322, 406, 406, 500, 504, 505, 505, 506, 512, 512, 514, 514, 516, 517, 517, 528, 530, 532, 600, 606, 608, 610, 610, 611, 612, 621, 625, 625, 635, 639, 705, 706, 708, 714, 723, 724, 724, 755, 803, 805, 810, 816, 818, 819, 900, 902, 905, 905, 911, 920, 922, 933, 937, 950, 952, 958, 961, 961, 965, 965, 972**

★**THELMA & LOUISE—**(2 hrs. 8 min.; 1991) Excitement and fun. Geena Davis, a repressed housewife in curlers, and Susan Sarandon, a waitress bored with waiting for her boyfriend to ask her to marry him, climb into a 1966 Thunderbird, leave their men and their small town in Arkansas, and hit the road. They want freedom, and in the most devastating way, they find it. They commit an act of violence that cuts them off from the possibility of simply returning home, and they slide further into criminality. Riding all over the heroic landscape of the West, they get so far into freedom they get high from it. But how do you get down from this particular high? *Thelma & Louise,* which was written by Callie Khouri and directed by Ridley Scott, is a comedy, but it has a driving rhythm to it, a giddy intoxication, and a looming sense of fatality. Scott still has a tendency to make commercials (his original occupation), and the geography of this escape-and-pursuit movie is a hash, but Scott gets great performances from the entire cast, which includes Brad Pitt as a sexy drifter, Michael Madsen as Louise's boyfriend, Christopher McDonald as Thelma's cheapjack husband, and Harvey Keitel as a sympathetic police officer. (6/10/91) R. **9, 9, 26, 36, 55, 85, 206, 305, 314, 400, 512, 515, 521, 523, 526, 533, 606, 608, 619, 706, 722, 753, 801, 817, 917, 930, 931, 960, 966, 971**

TRULY, MADLY, DEEPLY—(1 hr. 47 min; 1991) A whimsical romance in which Nina, a successful, witty translator, must choose between an old flame and a new one. With Alan Rickman, Juliet Stevenson, and Michael Maloney. NR. **14**

WHAT ABOUT BOB?—(1 hr. 37 min.; 1991) A smug psychoanalyst, Dr. Leo Marvin (Richard Dreyfuss), meets his nemesis, Bob Wiley (Bill Murray), a patient too neurotic to breathe, walk, ride elevators. Bob is so phobic he has to propitiate an open doorway with many supplicating movements of his hands before sliding, terrified, through the air. Bob is a wreck. Not only that, he's a shameless wreck. He may be genuinely frightened of everything, but he's also sycophantic, maudlin, and hysterical, a leeching horror. He's utterly dependent on Dr. Marvin yet secretly determined to destroy him. He follows the smug doctor with his perfectly clipped beard to his vacation home on Lake Winnipesaukee, ingratiates himself with the doctor's family, and proceeds to ruin his life. The only real solution to a case like this is to murder the patient—coldly and calculatedly—and then scatter the body parts to the four winds, the way they did in the Middle Ages. But Dr. Marvin takes much too long to come to this perfectly reasonable conclusion, and by then the filmmakers have sold out their own material, turning Bob into a good fellow who's just a little goofy. The movie lacks the courage of its nihilism. See it, though, for Bill Murray, whose performance is a classic of infantilism. Directed by Frank Oz. (5/27/91) PG. **6, 54, 305, 601, 722, 753, 938, 971**

WILD HEARTS CAN'T BE BROKEN—(1 hr. 29 min.; 1991) The true story of a young stunt rider who is permanently blinded by an accident at the peak of her career. Directed by Steve Miner. With Gabrielle Anwar, Michael Schoeffling, and Cliff Robertson. G. **515**

REVIVALS

A FOREIGN AFFAIR—(1 hr. 56 min.; 1948) A comedy about a congresswoman investigating G.I. morale in postwar Berlin and pursuing a U.S. Army captain who is chasing a Nazi siren. Surprisingly funny, with memorable performances by Jean Arthur, Marlene Dietrich, and John Lund. Dir. Billy Wilder. **1**

HOW TO MARRY A MILLIONAIRE—(1 hr. 36 min.; 1953) Marilyn Monroe, Lauren Bacall, and Betty Grable pool their resources to rent an expensive Manhattan apartment to trap rich bachelors. Monroe is hilarious as a nearsighted lovely; William Powell, Cameron Mitchell, and Rory Calhoun are all on hand as the objects of the gold diggers' dreams. Cinemascope's first comedy begins with Alfred Newman's orchestrated "Street Scene." Dir. by Jean Negulesco. **8**

101 DALMATIANS—(1 hr. 19 min., 1961) A classic Walt Disney animated feature with a jazzy, early-sixties visual style and an extraordinary array of characters, by far the best of the studio's later efforts. The story concerns an ever-expanding family of London Dalmatians and the dazzling villainy of Cruella De Vil. Based on Dodie Smith's book. Dir. Wolfgang Reitherman, Hamilton S. Luske, and Clyde Geronimi. **10, 21, 36, 44, 66, 87, 150, 158, 160, 200, 204, 206, 218, 301, 306, 309, 319, 401, 504, 511, 517, 523, 524, 526, 530, 601, 606, 608, 611, 619, 621, 625, 636, 709, 714, 722, 724, 753, 755, 759, 801, 817, 818, 904, 912, 918, 930, 933, 934, 938, 960, 965, 965, 968, 969, 971**

PICKUP ON SOUTH STREET—(1 hr. 20 min.; 1953) Sam Fuller's darkly neurotic drama about Cold War spies mixed up with petty criminals in the early fifties. The script has too many predictable elements, but *Pickup on South Street* is stunning moviemaking. With Richard Widmark, Thelma Ritter, and Jean Peters. **1**

RED DESERT—(1 hr. 56 min.; 1964) In Italian, Eng. subtitles. Antonioni's first film in color, a study of a woman suffering from shock after an automobile accident. The use of color to convey thought, meaning, and situations is fascinating, but the movie is slow and tiring nonetheless. With Richard Harris and Monica Vitti. **8**

WHITE DOG—(1 hr. 30 min.; 1982) The controversial film based on Romain Gary's fact-based novel about a white dog trained to attack black people. Written and directed by Samuel Fuller. With Paul Winfield, Kristy McNichol, Burl Ives, Samuel Fuller, and Paul Bartel. NR. **1**

THEATER LISTINGS

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Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Now Playing

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of twenty-three talented American "cats"; directed by Trevor Nunn. The music is by Andrew Lloyd Webber and the choreography is by Gillian Lynne. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and Nunn's canny and effervescent direction, and there's almost too much dazzlement. Opened: 10/7/82. Monday through Saturday (except for Thursdays which are always dark) at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m., $32.50 to $60. At the **Winter Garden Theater,** Broadway and Fiftieth Street (239-6200). 2 hrs. and 45 mins. ● ● **IRLS**

CITY OF ANGELS—Michael Rupert, Franc Luz, and Richard Kline are the stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter; directed by Michael Blakemore. The result is an entertaining combination of musical comedy and private-eye films of the 1940s, and it boasts a funny idea, plus a slew of juicy one-liners. Also featured in the satisfying cast are Donna Bullock, Susan Terry, and Beverly Leech. Opened: 12/11/89. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m., Wednesday at 2 p.m., $40 to $60. At the **Virginia Theater**, 245 West Fifty-second Street (239-6200). 2 hrs. and 30 mins. ● **IRLS**

GETTING MARRIED—A revival of George Bernard Shaw's 1908 play which takes a comic look at the institution of marriage, one in particular which is being set on the day the Bishop of Chelsea's daughter is to be married. Feelings and opinions run high when politics, religion, free love, polygamy, and the care of children come under discussion; directed by Stephen Porter. Featured in the cast are Simon Jones, Victoria Tennant, Guy Paul, Linda Thorsen, Scott Wentworth, Lee Richardson, Elizabeth Franz, Madeleine Potter, Patrick Tull, Nicolas Coster, Jane Fleiss, Walter Bobbie, and J. D. Cullum. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m. ; $36 to $40. Runs through 9/1. At the **Circle in the Square Theater,** 1633 Broadway on Fiftieth Street (239-6200). 2 hr. 25 min. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. It takes place in an international Berlin hotel in the late 1920s; directed and choreographed by Tommy Tune. Featured in the cast are Zina Bethune, John Schneider, Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, and Yvonne Marceau. Monday through Saturday at 8 p.m., Saturday at 2 p.m.; Wednesday at 2 p.m., $40 to $60. Opened: 11/12/89. At the **Martin Beck Theater**, 302 West Forty-fifth Street (246-0102). 2 hrs. ● **IRLS**

GYPSY—The Tony Award-winning production returns for a limited run, again starring Tyne Daly, and directed by Arthur Laurents, who wrote the book, with music by Jule Styne, lyrics by Stephen Sondheim, plus the original Jerome Robbins choreography. Tyne plays Rose, the ambitious (for her offspring), hard-working mother, Jonathan Hadary plays Herbie, and Crista Moore is the young Louise who grows up to become the famous Gypsy Rose Lee. Tuesday through Saturday at 8 p.m., Wednesday at 2 p.m., Saturday at 2 p.m.and 3 p.m.; $40 to $60 for all, except Wednesday matinee tickets, which are $30 to $50; extended through 8/11. At the **Marquis Theater**, Broadway at Forty-fifth Street (382-0100). 2 hrs. and 30 mins. **IRLS**

LOST IN YONKERS—Irene Worth, Mercedes Ruehl, and Kevin Spacey are the stars of Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, and tear-jerking play (for which he received this year's Pulitzer Prize Award), set in 1942, focusing on a German-Jewish termagant-grandmother (Worth) who rules her house with an iron fist, and also runs a candy store; staged consummately by Gene Saks. Her two teenage grandsons move in with her when their father goes south to sell scrap iron. The ensemble acting, with Mark Blum, Jamie Marsh, and Lauren Klein, is flawless. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $27.50 to $45. At the **Richard Rodgers Theater,** 226 West Forty-sixth Street (307-4100). 2 hrs. and 30 mins. **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; with a book by Alain Boublil and Claude-Michel Schonberg; music is by the latter, the lyrics are by Herbert Kretzmer; and it's adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Robert DuSold, J. Mark McVey (Jean Valjean), Christy Baron, Natalie Toro, Joe Kolinski, Matthew Poretta, Jacquelyn Piro, Evalyn Baron, and Gregory Grant. A fugitive is pitted against a self-righteous police inspector in a life-long struggle to evade capture. Monday through Saturday at 8 p.m., Saturday at 2 p.m.; $25 to $60; Wednesday at 2 p.m., $25 to $50. Opened: 3/12/87. Two hundred tickets are available for $16 at the box office Monday through Thursday for students and senior citizens with valid I.D.s.; two to a person. At the **Imperial Theater**, 249 West Forty-fifth Street (239-6200). 3 hrs. and 15 mins. ● ● **IRLS**

MISS SAIGON—Lea Salonga, Jonathan Pryce, and Hinton Battle star in a musical, with the score composed by Claude-Michel Schonberg, the lyrics are by Alain Boublil and Richard Maltby, Jr., and directed by Nicholas Hytner. The story tells of love and self-sacrifice involving a Vietnamese girl and an American soldier in 1975 at the time of the fall of Saigon. Featured in the cast are Willy Falk, Liz Callaway, and Barry Bernal. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $30 to $100. At the **Broadway Theater**, Broadway at Fifty-third Street (563-2266). 2 hrs. and 45 mins. **IRLS**

ONCE ON THIS ISLAND—A musical based on the Trinidadian author Rosa Guy's novel, *My Love, My Love*, set in the Caribbean on an unnamed island, about a peasant girl's passion for a wealthy land-owner's son, who is not totally indifferent to her affections. The book and lyrics are by Lynn Ahrens, the music is by Stephen Flaherty; the choreography is by Graciela Daniele who is also the director. Featured in the efficient and lively cast of singers and dancers are Eric Riley, Andrea Frierson, Ellis Williams, Milton Nealy, Nikki Rene, La Chanze, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, and Afi McClendon. Tuesday through Saturday at 8 p.m.,Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $27.50 to $50. Opened: 10/18/90. A Playwrights Horizons production at the **Booth Theater,** 222 West Forty-fifth Street (239-6200). 90 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, now in its fourth best-selling year, based on the Gaston Leroux classic novel. The lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne, and it presents a terrific technical achievement, chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a mysterious Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House stage and exercises a reign of terror over performers, audience, and stagehands alike. Featured in the cast are Karen Culliver (the Creature's love and protegé), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Nicholas F. Savarine. Monday through Saturday at 8 p.m., Saturday at 2 p.m., Wednesday at 2 p.m., $35 to $60. Opened: 1/26/88. At the **Majestic Theater**, 247 West Forty-fourth Street (239-6200). 2 hrs. and 30 mins. ● ● **IRLS**

THE SECRET GARDEN—A musical based on the Frances Hodgson Burnett novel about an orphan (the charming Daisy Eagan, who won a Tony for her performance) who goes to live with her unhappy uncle (Mandy Patinkin) on the moors and discovers a magic garden where anything can happen, and does. The book and lyrics are by Marsha Norman (who also won a Tony); the music isby Lucy Simon; directed by Susan H. Schulman, and the choreography is by Michael Lichtefeld. Featured in the cast are Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday through Saturday at 8 p.m.; $35 to $60; Wednesday at 2 p.m., $30 to $52.50, Saturday at 2 p.m., $30 to $55. Opened: 4/25/91. At the **Saint James Theater,** 246 West Forty-fourth Street (239-6200). 2 hrs. and 30 mins. **IRLS**

SIX DEGREES OF SEPARATION—Stockard Channing is the star, along with Courtney B. Vance and John Cunningham, in John Guare's latest play about everything, with something in it for everyone, set in present-day Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding from practically everybody; directed perkily by Jerry Zaks. Featured in the cast are Sam Stoneburner, James DuMont, Kelly Bishop, Peter Maloney, Brian Evers, Robin Morse, Philip LeStrange, Gus Rogerson, Robert Duncan McNeill, John Matthews, Anthony Rapp, Stephen Pearlman, and Mari Nelson. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $35 to $45. Opened: 11/8/90. At the **Vivian Beaumont Theater**, in Lincoln Center, 150 West Sixty-fifth Street (239-6200). 1 hr. and 30 mins. **IRLS**

THE WILL ROGERS FOLLIES—This year's winner of six Tony awards, including Best Musical. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this musical replete with brand-new pretty Ziegfeld Girls, thoroughly original and elegant costumes by Willa Kim, a sensational rope-twirler (Vince Bruce), a wonderful dog act, absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman; the lyrics are by the Betty Comden and Adolph Green team. Featured in the highly satisfying cast are Dee Hoty, Dick Latessa, Cady Huffman, The Will Rogers Wranglers, the Mad Cap Mutts, and Paul Ukena, Jr. Monday through Saturday at 8 p.m., Saturday and Wednesday at 2 p.m.; $25 to $60. Opened: 5/1/91, At the **Palace Theater**, 1564 Broadway at Forty-seventh Street (730-8200). 2 hrs. and 40 mins. **IRLS**

THEATER

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND THE WORLD GOES 'ROUND—*Songs of Kander and Ebb.* A musical entertainment celebrating the twenty-six years of compositions by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis, and choreographed by Susan Stroman. Featured in the cast are Bob Cuccioli, Karen Mason, Terry Burrell, Joel Blum, and Karen Ziemba. Tuesday through Saturday at 8 p.m., Sunday at 3 p.m., Saturday and Wednesday at 2 p.m.; $37.50. At the **Westside Theater,** 407 West Forty-third Street (307-4100).

THE BALCONY SCENE—Wil Calhoun's contemporary comedy, set in Chicago, focuses on modern urban life when two starcrossed loners, whose balconies are only a few feet apart in a Chicago apartment building set high among the clouds, meet; directed by Michael Warren Powell. Their lives start to unravel as soon as they simultaneously step out onto their adjoining balconies. Featured in the cast are Cynthia Nixon, Jonathan Hogan, and William Fichtner. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3 and 7; $23 to $30; through 7/28. At the **Circle Repertory Theater,** Ninety-nine Seventh Avenue South (924-7100).

BODY AND SOUL—A gay romantic comedy, written and directed by John Glines, about a college professor and a photographer, once in love, who now are unexpectedly reunited at a lake-front cottage with a nephew and two well-meaning friends. Featured in the cast are Martin Outzen, David Boldt, Douglas Gibson, Eddie Cobb, and Randall Denman. Wednesday, Thursday, and Friday at 8 p.m., Saturday at 6 p.m. and 9 p.m., Sunday at 7 p.m.; $20. At **The Courtyard Theater,** Nineteen Grove Street (869-3530).

BREAKING LEGS—Philip Bosco and Vincent Gardenia star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia 'godfathers' want to invest in a Broadway show; directed by John Tillinger. Funny lines pop up all over, and the fireworks begin when the two worlds of the mob and the theater collide. Also in the cast (and just as funny) are Nicholas Surovy, Larry Storch, Sue Giosa, and Victor Argo. Tuesday through Saturday at 8 p.m., Sunday at 7 p.m., Saturday and Sunday at 3 p.m.; $32.50 to $35. At the **Promenade Theater,** Broadway at Seventy-sixth Street (580-1313).

CHARGE IT, PLEASE—Book, music, and lyrics are by Carlos Gorbea, and the story is about two Puerto Rican widows who discover the wonderful world of credit cards and decide to paint the town red using those cards. Featured in the cast are Jeanette Toro, Mel Gorham, Alberto Guzman, Fred Barrows, and Iraida Polanco; directed by William Martin and Alba Oms; choreography by Dennis Dennehy. In English: Wednesday through Friday at 8 p.m. In Spanish: Saturday and Sunday at 2:30 p.m. and 8 p.m.; $10 to $15. Through 7/28. At the **Puerto Rican Traveling Theater,** 304 West Forty-Seventh Street (354-1293).

DAMON RUNYON'S TALES OF BROADWAY—An entertainment, conceived and performed by John Martello, who narrates and nterprets a series of Runyon's famous stories and characters, including Dave the Dude, Little Pinks, Baseball Hattie, the Lemon Drop Kid, and more of the colorful 'guys and dolls' who inhabited the Runyon world of the 30s and 40s. Wednesday through Friday at 8 p.m., Saturday at 5:30 p.m. and 8:30 p.m., and Sunday at 7 p.m.; $20. At the **Double Image Theater,** 15 Vandam Street (564-8038).

ENGAGED—A revival of W. S. Gilbert's (of Gilbert and Sullivan) 1877 look at love, courtship, and marriage, with emphasis on and comparison of the ulterior motives and material gains; directed by Kevin Bailey. 7/17 through 20 at 8 p.m., Sunday, 7/21, at 5 p.m.; $10. Survivor Productions at the **Little Theater,** Five West Sixty-Third Street (877-2988).

THE FANTASTICKS—The longest running show on or off Broadway, now in its thirtieth year (!); a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Featured in the present cast are Marilyn Whitehead, Matthew Bennett, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Christopher Scott, plus narrator Scott Willis. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Opened: 5/3/60. At the **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FORBIDDEN BROADWAY 1991-1/2—Creator/lyricist/director/impresario Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All the new stuff's here plus old favorites back by popular demand, and spoofs on the current season's flops. Featured in the enormously brilliant cast are Suzanne Blakeslee, Mary Denise Bentley, Jeff Lyons, Herndon Lackey, and the indefatigable Brad Ellis on piano. Opened: 9/15/88, and still going strong, ever-changing. Tuesday through Friday at 8:30 p.m., Saturday at 7 p.m. and 10 p.m., Wednesday at 2:30 p.m., and Sunday at 3:30 p.m.; $32.50 to $35. At **Theater East,** 211 East Sixtieth Street (838-9090). ● ●

FOREVER PLAID—A musical comedy, "a many-splendored thing", written and directed by Stuart Ross, tells about a semi-professional harmony group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed one night at liberty on earth to do the show they never got to do in life. Featured in the cast are John Caracciola, Matt McClanahan, Drew Geraci, and Steve Gunderson. Tuesday through Thursday at 8 p.m., Friday and Saturday at 7:30 p.m. and 10:30 p.m., Sunday at 3 p.m. and 7:30 p.m.; $30 to $35. Opened: 5/20/90. At **Steve McGraw's Place,** 158 West Seventy-second Street (595-7400). ●

GEORGY—Based on the novel by Margaret Forster and the film *Georgy Girl,* this revival has music by George Fischoff, lyrics by Carole Bayer-Sager, and a book by Tom Mankiewicz. It's directed by Morgan LaVere, and tells of Georgy (Meghan Duffy) whose life is complicated by her swinging female roommate, a relationship with her friend's boyfriend, and the lecherous advances of her father's wealthy employer. Featured in the cast are Molly Elle Scott, Michael Oberlander, Joel Goodness, Jonathan Lutz, Bill Sheeler, Fredi Walker, and Tracy Darin Schellie Archbod is the choreographer. Tuesday through Friday at 8 p.m.; $10; 7/16 through 8/9. A Citystock production at the **Wings,** 154 Christopher Street (627-2961).

THE GOOD TIMES ARE KILLING ME—Linda Barry's play, with music, about the coming of age of two girls, one white and one black, as they explore the mysteries of adolescence, music, divided families, and racism; directed by Mark Brokaw. Featured in the cast are Angela Goethals, Peter Appel, Kim Staunton, Ray De Mattis, Ruth Williamson, Wendell Pierce, Kathleen Dennehy, Jennie Moreau, Ellia English, Chandra Wilson, Brandon Mayo, Holly Felton, John Lathan, and Lauren Gaffney. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m. and Sunday at 3 p.m.; $20 to $28; from 7/30. At the **Minetta Lane Theater,** Eighteen Minetta Lane (420-8000).

GUILT WITHOUT SEX—A neurotic musical starring Marilyn Sokol plays Wednesday and Saturday matinees at 2 (all tickets $20), at the **Red Blazer Too,** at 349 West Forty-sixth Street; And every Sunday at 7, and Monday at 8, (all tickets $20) at the **John Houseman Theater,** 450 West Forty-second Street (564-8038).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells of two married couples sharing a Fire Island beach house over a long Fourth of July weekend; directed by John Tillinger. With Swoozie Kurtz, Anthony Heald, Christine Baranski (who is consistently, hilariously, heart-breakingly fine), and Nathan Lane. Tuesday-Saturday at 8 p.m., Sunday at 7 p.m., Saturday and Sunday at 2:30 p.m.; $35; through the summer. Manhattan Theater Club at **City Center's Stage I,** 131 West Fifty-fifth Street (581-7907).

LOVE LEMMINGS—Joe DiPietro's twenty-two sketches and musical numbers constitute a critique of modern-day dating rituals, and is directed by Melia Bensussen. With Steve Ahern, Kathryn Rossetter, John Daggett, Helen Greenberg; music is by Eric Thoroman. Wednesday, Thursday, Friday at 8, Saturday at 5 and 7:30, Sunday at 3; $20. At the **Top of the Village Gate Theater,** 160 Bleecker Street (475-5120).

LUSTING AFTER PIPINO'S WIFE—Sam Henry Kass's comedy in which four working-class singles find that the only thing worse than being alone is the complications arising from being involved with others; directed by Casey Childs. With Alexandra Gersten, Joseph Siravo, Wayne Maugans, and Debra Riessen. Monday-Friday at 8, Saturday at 6 and 9:30; $24. **45th Street Theater,** 354 West 45th Street (564-8038).

MAMBO MOUTH—Written and performed by John Leguizamo, play features seven comic character sketches; directed by Peter Askin. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 5 p.m.; $25; through 8/25. At the **Orpheum Theater,** 126 Second Avenue (477-2477).

THE MATCHMAKER—Dorothy Loudon stars in the title role in this revival of Thornton Wilder's farce (remember "*Hello, Dolly*"?) set in Little Old New York in the 1880s. Kenneth Mars is the object of Loudon's match-making; the director is Lonny Price. Tuesday through Saturday at 8 p.m., Wednesday, Saturday and Sunday at 2 p.m. 7/24 through 9/8; $25 to $35. At the **Roundabout Theater,** 100 East Seventeenth Street (420-1883).

A MIDSUMMER NIGHT'S DREAM—*Free Shakespeare in the Park* continues, from 7/30 to 8/11, with the second of its presentations, a Brazilian production of Shakespeare's most erotic comedy, here set in the Amazon rain forest; translated, adapted, and directed by Caca Rosset, performed in Portuguese (an English synopsis is available). Tuesday through Sunday at 8 p.m. FREE! Tickets are distributed, one per person, at 6:15 p.m. on day of performance at the **Delacorte Theater** in Central Park. Enter Central Park West at Eighty-first Street, or from the East Side at Seventy-ninth Street and Fifth Avenue (861-7277).

MR. GOGOL AND MR. PREEN—W. H. Macy, Mike Nussbaum, and Zohra Lampert are the stars of Elaine May's comedy about a vacuum-cleaner salesman who insinuates himself into the apartment and care of an iconoclastic immigrant from Eastern Europe; directed by Gregory Mosher. Tuesday-Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $35; through 7/28. At the **Mitzi E. Newhouse Theater,** at Lincoln Center, 150 West Sixty-fifth Street (239-6200).

MY SON THE DOCTOR—Marc J. Bielski's contemporary family comedy, directed by Jeffrey B. Marx, dramatizes the repercussions when a man suddenly changes his life's ambition. Tuesday through Saturday at 8 p.m.; $12. A Quaigh Theater production at the **Irish Arts Center,** 553 West Fifty-first Street (247-6078).

NUNSENSE—Dan Goggin's entertaining musical adventure comedy drama, now in its sixth year, of five sensible and motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Featured in the cast as the good-hearted and talented nuns are Alvaleta Guess, Christine Anderson, Sarah Knapp, Liz McCartney, and Alecia Miller. Tuesday, Wednesday, Thursday at 8, $30; Friday, Saturday at 8, $35; Saturday at 2, Sunday at 3, $32.50. At the **Douglas Fairbanks Theater,** 432 West Forty-second Street (239-4321). ● ●

ONLY THE TRUTH IS FUNNY—Rick Reynolds appears in his one-man portrayal of autobiographical theater. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 7; $29.50; through 8/4. At the **Westside Theater,** 407 West Forty-third Street (246-0102).

OUR YOUNG BLACK MEN ARE DYING AND NOBODY SEEMS TO CARE—James Chapman's play is a compassionate look at some of those men whose lives and (untimely) deaths are reflected in the familiar statistics of drug abuse, crime, police brutality, alcoholism, poverty, and AIDS. Thursday through Saturday at 8 p.m., Sunday at 3 p.m.; through 8/31; $20. At the **Castillo Cultural Center,** 500 Greenwich Street (941-5800).

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here five judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Go! Tuesday through Friday at 8:30 p.m., Saturday at 7:30 p.m. and 10:30 p.m., Sunday at 3:30 p.m. and 7:30 p.m.; $32.50 to $35. At the **Blue Angel,** 323 West Forty-fourth Street (262-3333).

PERFECT CRIME—Warren Manzi's long-running thriller; about a wealthy female psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Directed by Jeffrey Hyatt. With Catherine Russell, James Farrell, Brian Dowd, Marcus Powell, and Dean Gardner. Monday, and Thursday-Saturday at 8 p.m., Sunday at 3 p.m. and 7 p.m., Wednesday and Saturday at 2 p.m.; $30. At the **Theater Four,** 424 West Fifty-fifth Street (695-3401). ● ●

PROM QUEENS UNCHAINED—A musical comedy about a senior high prom queen competition at a public school in 1959. The book is by Stephen Witkin, the musical score, with a wide range of fifties sound, is by

Keith Herrmann, and the lyrics are by Larry Goodsight. Featured in the cast are Natasha Baron, Sandra Purpuro, Don Crosby, Connie Ogden, Dana Ertischek, Susan Levine, Mark Stephens, David Brummel, Ilene Bergelson, Ron Kurowski, Mark Traxler, and James Heatherly. Tuesday through Friday at 8 p.m., Saturday and Sunday at 2:30 p.m. and 7 p.m.; $33 (includes a bag lunch). At the **Village Gate** (downstairs), 160 Bleecker Street (475-5120).

RED SCARE ON SUNSET—Charles Busch's play focuses on 1950s Hollywood movie actress Mary Dale (played by Charles Busch) who finds out, to her horror, that she is married to a communist (Eedk!); directed by Kenneth Elliot. Featured in the cast are Ralph Buckley, Roy Cockrum, Andy Halliday, Julie Halston, Judith Hansen, Mark Hamilton, and Arnie Kolodner. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $30 to $32.50; through 9/15. At the **Lucille Lortel Theater**, 121 Christopher Street (924-8782).

A RENDEZVOUS WITH GOD—Avi Hoffman stars, sings, and narrates the action in this play with music by Miriam Hoffman, based on the life and works of prominent Israeli poet Itsik Manger, from his birth in Rumania, through his boyhood, his disastrous love affairs, his travels, and the maturing of his talents in later life; directed by Sue Lawless. Tuesday through Saturday at 8 p.m., Sunday at 3 p.m. and 7 p.m.; $15; through 7/28. At the **John Houseman Studio Theater**, 450 West Forty-second Street (564-8038).

REPERTORIO ESPANOL—Events at present scheduled for July: Garcia Lorca's *La Casa De Bernarda Alba*. Jacobo Langner's *Esperando La Carroza*. Dolores Prida's *Botanica*. Calderon de La Barca's *El Alcalde de Zalamea;* Roberto Cossa's *La Nonna*. *Los Jibaros Progresistas*, Manuel Gonzalez's musical on a double bill with *El Huesped*, Juan Pedro Soto's play. *Mexico Romantico*, a musical revue. Gian-Carlo Menotti's *El Consul*. For schedules phone theater. At the **Gramercy Arts Theater,** 138 East Twenty-seventh Street (889-2850).

SONG OF SINGAPORE—A bubbly brimming musical (and a great deal of fun) trying to answer the question: 'What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance'? Directed by A. J. Antoon with an eye for zany detail. Featured in the cast are Erik Frandsen, Michael Garin, Robert Hipkens, Donna Murphy, Francis Kane, Art Baron, Cathy Foy, Jon Gordon, Oliver Jackson Jr., Earl C. May, Paula Lockheart (who wrote the music and lyrics); and the book is by Allan Katz. Tuesday through Friday at 8 p.m., Saturday at 5 p.m. and 9 p.m., Sunday at 3 p.m. and 7 p.m.; $25 to $37.50. At the **Song of Singapore Theater,** 17 Irving Place (228-0844).

THE SUM OF US—David Stevens's award-winning play. Featured in the cast are Matt Salinger, Richard Thomsen, Daniel Baum, and Phyllis Somerville. The director is Kevin Dowling, and the plot deals with the relationship between an understanding, widowed father living under the same roof with his homosexual son. Tuesday-Friday at 8, Saturday at 7and 10, Sunday at 3 p.m. and 7:30 p.m.; $22.50 to $32.50. At the **Cherry Lane Theater**, 38 Commerce Street (989-2020).

THE SUMMER THEY STOPPED MAKING 'LUDES—*(How Taking Peyote Turned Me Into a Coyote)*: Steven Tanenbaum's comedy, directed by Scott Schneider, melds the disaffected drug culture of suburban teens with the sacred knowledge of the Native American "brujo" or sorcerer. Friday and Saturday at 8 p.m., has been extended through 7/27; $10. At the **Dick Shea's Studios**, 100 East Sixteenth Street (243-6542).

TEENAGE WEDDING—Written and directed by John Steppling, play depicts a desperate lost American, explores an ex-narcotics cop, an immigrant vending machine salesman, and a dying resort in the Mojave desert. With Michael Collins, Michael Margotta, Lola Glaudini, Suzanne Fletcher, Robin Ginsberg, George Gerdes. Wednesday through Sunday at 8; through 7/28; $12. At the **HOME for Contemporary Theater and Art,** 44 Walker Street (431-7434).

THE TIME MACHINE—H. G. Wells's classic novel, widely regarded as the prototype of all great science fiction stories, in which an English inventor travels a thousand years ahead and finds a world of total strangeness; adapted for the stage and directed by Harv Dean; featuring Jim Mineo as the Time Traveler. Wednesday-Saturday at 8, Sunday at 3; $12; through 9/22. Upstairs at the **Second Studio for Actors Theater,** 163 West 23rd Street, fourth floor (453-7050).

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THEATER

OFF OFF BROADWAY

AN ACT OF OBSCENITY—Two one-acters by Arnold Ruhlman: First comes *Bones and Bull Dogs* which is about two Vietnamese soldiers who are busy discussing living and dying while watching a porno movie.It stars Johnny Klein and Jim Ryan. The second: *The Creature,* which is about a scientist who is attempting to create the perfect female creature; which stars Alicia and Fuschia McCafferty. Both playlets are directed by Craig Litle. Friday through Sunday at 8; p.m. through 7/21; $5. At the **Rapp Arts Center**, 220 East Fourth Street, third floor (420-0184).

CLASSICS IN REPERTORY—ONE: Shakespeare's *All's Well That Ends Well* is directed by Jack Cornwell, and features Mary Elizabeth O'Connor, Barbara Costigan, Kevin Bruce, Gregory Langdon, James Gaspard, Jeff Shoemaker, Timothy D. Klein, Bill King, Rhonda Jensen, Colby Thomas, Nathalie Ackerman, Tim Farley, Tim Dolan, and Sharon Beard. It plays 7/15, 17, 19 at 8 p.m., 7/20 at 2 p.m. TWO: Aeschylus' *Agamemnon*, directed by Robert Gregory, deals with the warrior hero of the seige of Troy's return to his loving wife, along with his mistress, and her lover. The casts for both plays are much the same. The performance schedule for this one is: 7/16, 18 and 20 at 8 p.m., 7/21 at 2 p.m. FREE! At the **Sanford Meisner Theater**, 164 Eleventh Avenue (564-2899).

THE EAGLE IN THE BUBBLE—Eyron Ayanoglu and Jiri Schubert's play, directed by the latter, is told by three liars and deals with the degrees of allowable violence involved in daily survival in New York City and attempts to come to terms with life there, where they live on the fringes of society. Wednesday through Saturday at 7:30 p.m.; $10; through 7/20. At the Nenry Street Settlement's **Harry De Jur Playhouse,** 466 Grand Street (598-0400).

FARCE FEST '91—One-Act Festival: George Feydeau's *Baby Goes to Pot,* directed by Roger Mrazek, about mistaken identities, and, yes, porcelain chamber pots. John Morton's *Box and Cox,* directed by Michael Murnin, deals with a landlady who rents the same room and bed to two men, a day-worker, and a night-worker. Nicholas Udall's *Ralph Roister Doister,* directed by Norman Rhodes, a 16th Century battle of the sexes. Thursday through Saturday, 7/25-8/3 at 8. Saturday and Sunday, 7/27 through 8/4 at 2; $8. A Roundabout Ensemble production at the **Susan Bloch Theater,** 307 West 26th Street (420-1360).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen food king. Evening includes dinner. Wednesday-Sunday at 8; $65. Participatory Theater production at **Il Sole**, 40 West 56th Street (696-8585).

HEARTBREAK HOUSE—A revival of George Bernard Shaw's comedy/drama about love, liars, and the joys of a broken heart; directed by Peter Ruffet. Featured in the cast are Rayna Baker, Robert Sutherland, and Sheila Gerber. Thursday, Friday, and Saturday at 8 p.m., Sunday at 3 p.m.; $10; through 8/25. **Westside Theater,** 252 West 81st Street (874-7290).

KING LEAR—An Equity Showcase production of the Shakespeare play; directed by Jerome Martin, fight choreography by Joseph Travers. Featured in the cast are R. Mack Miller as Lear, Jacob Brooke as Kent, Avrom Berel as the Fool, Nicholas Martin-Smith and Mark Edward Lang as Edmund and Edgar, and Rebecca Russell as Regan, Judith Lightfoot Clarke as Goneril, and Pamela Vogel as Cordelia. Saturday and Sunday, 7/13 and 14, at 4 p.m. (rain dates: 7/20 and 21). FREE! At the **Rotunda Stage**, Seventy-ninth Street Boat Basin, Riverside Park.

LINE—Israel Horovitz's long-running play about five people who want to be first in line, directed by Doug Lieth; the choreography is by Leava Hall; Wednesday, Saturday, and Sunday at 9:30; $10. In repertory with *I—Land,* excerpts from Sonia Picer's novel about the ups and downs of daily life in Manhattan; directed by Laura Josepher, Thursday & Friday at 9:30; $10. **13th Street Theater,** 50 W. 13th Street (675-6677).● ●

MARIE AND BRUCE—Robin Poley and Scott Klavan star in a revival of 1991 Obie Award-winner Wallace Shawn's comedy about the confusion and frustration in a modern marriage; directed by Ronald Bly.. Featured in the cast are Hal Cohen, Deirdre Manganaro, Kenneth Elchert, Laurence Gewirtz, and Sarah Garner. Wednesday through Friday at 8 p.m.; $10; 7/27 through 8/2 (no performance 7/31). A Liberty Stage Company production at the **West End Gate Theater**, 2911 Broadway at 114th Street (695-1709).

MOLIERE—This one-man play, written and performed by Richard Morse, is an imaginary exploration of the life of the French playwright/actor who raised comedy to equal rank with that of tragedy. Wednesday through Saturday at 8; 7/17 through 8/10; $10. A Theater of the Artists League production at the **Pearl Theater**, 125 West Twenty-second Street (989-3565).

NATURAL SELECTION—An evening of four one-acters about mating habits in contemporary and futuristic America: *Genius Loci*, by Neal Brilliant, presents a gay couple with a very "straight" dilemma; *Women Who Love Science Too Much*, by Kathleen Cahill, depicts sibling rivalry when one sister finds the "perfect" mate; *Fast!*, by A.E.O. Goldman, compresses contemporary courtship into a wait on line for breakfast; and *Science and Fast! Dead Voices*, by Noel Madlansacay, is about a pair of orphans attempting to recreate a culture from pre-apocalyptic artifacts. Wednesday through Friday at 7:30, Saturday at 3 p.m. and 7:30 p.m.; FREE! 7/17 through 8/3. Open Captioned for the Deaf and super-titled in Chinese and Spanish. Henry Street Settlement's **Louis Abrons Art Center**, 466 Grand Street (473-7584).

RHINOCEROS—A revival of Eugene Ionesco's 1960 play, featuring Gregg Rochman as an awkward little man who drinks too much. It starts with a peaceful day, in a peaceful town, with a rhinoceros suddenly charging down the street. Then more come, and this illustrates the absurdity of the human condition; and that's what they say. The director is Anne de Mare. Wednesday through Saturday at 8 p.m.; through 8/17; $10. An Independent Theater Company production at the **House of Candles**, 99 Stanton Street (353-3088).

RICHARD CORY—A. R. Gurney, Jr.'s play, based on Edwin Arlington Robinson's poem, presents the connection with the "people of the pavement" to Cory's ultimate conclusion; directed by Brenda Lynn Bynum. With Bruce Barney, Rachel Bones, Brian McGovern, James Jenner, Glo Duncan. Through 8/4; $10; Thursday-Saturday at 8, Sunday at 5. **Oasis Theater Company**, 230 East 9th Street (673-3706).

THREE SISTERS—Anton CHekhov's drama of everyday life and reality's disintegrating effect on human dreams; translated by Jean-Claude van Itallie, and directed by Peter Sylvester. With Marie Trusits, Michael Collins, Tony Cormier, Jeff Spolan, Anne Maire Cummings, Joseph Scott, Joey Golden, Laurie Muir, David Hanley, Ginette Molina, Samme Johnson, Adam Michenner, Troy Ruptash, and Edward Suter. Thursday through Saturday at 8, Sunday at 3 (additional one 8/7 at 8); $10; 7/19-8/11. At the **Synchronicity Space**, 55 Mercer Street (925-8645).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Tuesday through Saturday at 7, Sunday at 2; phone for prices. (279-4200).

TWO ONE-ACT PLAYS—George Bernard Shaw's *O'Flaherty, V.C.*, and Agatha Christie's *Accident*, first is a satirical comedy; second is the usual Christie story with a twist at the end; directed by Fred Fondren. Thursday through Saturday at 8; $10; through 8/10. **Prometheus**, 239 E. Fifth Street (477-8689).

WELCOME TO MY LIFE—Three one-acters written and directed by Charlie Loventhal: 1) *Looking for It*, about a search for the perfect mate. 2) *It's a Beautiful Life*, about a guy who wins the lottery and tries to buy the affections of an opera star. 3) *Prince Charming*, about the British punk rock scene. 7/18, 19, at 8 p.m. 7/20 at 6 p.m. and 9 p.m. 7/21 at 7 p.m.; $10. **INTAR Theater,** 420 West Forty-second Street (713-5996).

WHITE WATER—John Jesurun's 1986 play, directed by Paul Schiff Berman and Deborah Lewittes. Story of a boy and his visions of a divine and healing being who is questioned by a priest, a lawyer, a doctor, and a TV producer who can only oelieve parts of his story. Wednesday through Sunday at 8; through 7/28; $12. A Spin Theater production at the **Performing Garage**, 33 Wooster Street (966-3651).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

During the summer, galleries are generally open Mon.–Fri. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

DAN CHRISTENSEN—Abstract paintings from the late 1960s to the present; through 8/16. Salander-O'Reilly, 20 E. 79th St. (879-6606). See Solos, 57th Street Area.

WILL HENRY STEVENS—Abstract paintings and works on paper by this Modernist artist (1881–1949); through 7/19. York, 21 E. 65th St. (772-9155).

57th Street Area

JOSE BEDIA—Large-scale ink drawings on amate paper by this artist who lives in Cuba; through 7/30. Frumkin/Adams, 50 W. 57th St. (757-6655).

DAN CHRISTENSEN—Abstract paintings from the late 1960s to the present; through 8/30. Drake, 50 W. 57th St. (582-5930). See Solos, Madison Avenue and Vicinity.

BERNARDA BRYSON SHAHN—Paintings, drawings, prints, and illustrations executed between 1931–1991 by this artist who painted murals for the WPA and was married to Ben Shahn; through 7/26. Midtown Payson, 745 Fifth Ave. (758-1900).

CARROLL TODD—New welded bronze sculptures; through 7/20. Schmidt-Bingham, 41 W. 57th St. (888-1122).

SoHo and TriBeCa

GUY BILLOUT—Recent watercolors; through 7/27. Lustare, 176 Prince St. (274-1880).

GARY BROTMEYER—Collages, drawings, and objects; through 7/31. Miller, 138 Spring St. (226-1220).

HEDY KLINEMAN/DUGGY FIELDS—Images of political upheaval in Eastern Europe and Buddhas in various states of bliss/Large canvases and smaller works on paper. Through 7/20. Rempire, 121 Greene St. (979-1111).

PETER NADIN—"Poetry Room"—a one-year installation that changes monthly; through 8/31/91. American Fine Arts Co., 40 Wooster St. (941-0401).

TIMOR NOVIKOV—Works made with pieces of old fabric sewn together; through 7/31. Kind, 136 Greene St. (642-6302).

YIGAL OZERI/MICHAL ROVNER—Paintings of the American flag/Polaroids of the artist's television screen taken during the Gulf war. Through 7/26. Bitter-Larkin, 597 Broadway (219-0150).

DANIEL RIBERZANI—Vividly-colored paintings and lithographs of everyday objects; through 8/8. Ergane, 469 W. Broadway (228-9600).

CARI ROSMARIN—Surrealist landscape paintings; through 7/31 (August by appointment). Kelly, 591 Broadway (226-1660).

AUDREY STONE—Figurative drawings and paintings; through 7/27. C & A, 96 Spring St. (431-8664).

LEE TRIBE/SHARON HORVATH—Abstract welded steel sculptures/Paintings that combine figuration and landscape. Through 7/26. Munroe, 130 Prince St. (226-0040).

DAVID WEINRIB—Recent sculpture; through 7/20. Steinbaum, 132 Greene St. (431-4224).

PETER WEST—Paintings in a series titled "Images of Vietnam"; through 7/31. Foster Goldstrom, 560 Broadway (941-9175).

GILBERTO ZORIO—Works that explore the alchemical potential of natural substances such as metals, minerals, and gases; through 7/29. SteinGladstone, 99 Wooster St. (925-7474).

GROUP SHOWS

Madison Avenue and Vicinity

ADELSON—25 E. 77th St. (439-6800). "Danish Painting at the Turn of the Century," with works by Ancher, Brendekilde, Hammershoi, Hansen, Ring, Tuxen, Zahrtmann, others; through 7/19.

CADE—1045 Madison Ave. (734-3670). Works by Pinceman, Rotterdam, Stankiewicz, Tobey, Wallach; through 8/15.

CUDAHY'S—170 E. 75th St. (879-2405). Paintings and works on paper by Basham, Day, Godbee, McNickle, Mendenhall, Stefanic, others; through 7/31.

FORUM—1018 Madison Ave. (772-7666). Works by Avery, Bluemner, Burchfield, Fischl, Gillespie, Marsh, Nelson, Nerdrum, Nickson, Phillips, Weber; through 7/31.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "Elegant Lives," with works by American and European artists executed between 1875–1910, including Anshutz, Beraud, Cassat, Chase, Hassam, MacMonnies, Robbe, Tissot, Whistler, others; through 8/2.

KAPLAN—969 Madison Ave. (535-2407). New furniture by Cassel, Dean, Ryerson, Simpson, Stanger, Simpson; through 7/26.

LA BOETIE—9 E. 82nd St. (535-4865), by appointment only during summer. Works on paper by Grosz, Lissitzky, Matisse, Miro, Schwitters, others; through 7/26.

MARBELLA—28 E. 72nd St. (288-7809). 19th and 20th-century paintings by Bierstadt, Chase, Clark, Inness, Rothbort, others; through 9/21.

SHEPHERD—21 E. 84th St. (861-4050). 19th and 20th-century paintings and sculpture, by Gargallo, Rauch, Tassaert, Wittmer, others; through 9/14.

SPANIERMAN—50 E. 78th St. (879-7085). "The American Still Life: From the Antebellum Era to the Roaring Twenties, 1850–1930," with works by Brown, Curran, Francis, Platt, Twachtman, others; through 9/27.

WERNER—21 E. 67th St. (988-1623). Drawings by Baselitz, Kirkeby, Lupertz, Penck, Van Vliet; 7/17–8/9.

57th Street Area

BABCOCK—724 Fifth Ave. (535-9355). "Particular Places," with works by Davenport, Gloman, Hancin, Serio, Sheehan, Torrence; through 7/26.

BLUM HELMAN—20 W. 57th St. (245-2888). "Red, White, Blue," with works by Andoe, Bowling, Moskowitz, Serrano, True, Tuttle; through 8/2.

DAVERIO—41 E. 57th St. (826-4210). "Regarding the Figure," with paintings, drawings, sculpture, and prints by Abakanowicz, Avery, Balla, Blell, Dine, De Chirico, Goodwin, Hopkins, Martioni, Modigliani, Savinio, Spero; through 8/2.

DE NAGY—41 W. 57th St. (421-3780). Works by Boxer, Brown, Golubov, Hannock, Porter, Rubenstein, others; through 7/26.

DEL RE—41 E. 57th St. (688-1843). Works by Appel, Arman, Baj, Cottingham, Marcarelli, Pomodoro, Tooker, others; through 8/31.

EMMERICH—41 E. 57th St. (752-0124). "Table Sculpture," by Alechinsky, Benton, Calder, Chadwick, Ginnever, Pepper, Wolfe, others; through 8/16.

FISCHBACH—24 W. 57th St. (759-2345). "House of Fischbach II: Be Cool and Chill and Stay Right Here," with paintings, watercolors, and drawings by gallery artists; through 8/30.

FRENCH—41 W. 57th St. (308-6440). "The Eternal Male," with works that depict images of men; through 7/30.

GOODMAN—24 W. 57th St. (977-7160). Works by Anselmo, Boltanski, Cragg, Graham, Lewitt, Oldenberg, Munoz, Penone; through 8/30.

JOSEPH—745 Fifth Ave. (751-5500). Furniture by Booner, Carpenter, Castle, Dunnigan, Hurwitz, Paley, Wahl, others; through 9/21.

LELONG—20 W. 57th St. (315-0470). Works by artists who integrate natural materials into their work, including Goldsworthy, Laib, Laudi, Lipski, Long, Mendieta, Newman; through 7/26.

MCCOY—41 E. 57th St. (319-1996). Works by gallery artists; 7/17–8/30.

MILLER—41 E. 57th St. (980-5454). "Portraits on Paper," with drawings, gouaches, and photographs by Arbus, Basquiat, Clemente, Close, Condo, Dokoupil, Greene, Katz, Kossoff, Moynihan, Steir, others; through 8/2.

PACE—32 E. 57th St. (421-3292). Works by Judd, Mangold, Ryman, Serra; through 9/6.

SIEGEL—24 W. 57th St. (586-0605). Works by Cardenas, Myers, Tinguely; through 7/26.

TILTON—24 W. 57th St. (247-7480). "When Objects Dream and Talk in Their Sleep," with installations by Apfelbaum, Conner, Cranston, Evans, Hayes, Kilimnik, Messager, Moffett, Schorr, Smith; through 8/16.

SoHo and TriBeCa

ALEXANDER EDITIONS—476 Broome St. (925-2070). Recent prints by Bosman, Chase, Dickson, Jacquette, Mangold, Winters; through 8/2.

AUCHINCLOSS—558 Broadway (966-7753). Drawings by Fishman, Groom, Kalina, Lee, Row; through 7/22.

AUSTRALIA—98 Greene St. (274-9835). Paintings on bark, canvas, and wood by Aboriginal artists from Australia's tropical north and central desert regions; through 8/24.

BAGHOOMIAN—555 Broadway (941-1410). "Figuring Abstraction," with works by Basquiat, Bowes, Condo, Henning, Row, Snyder, Stephan, others; through 7/21.

BEITZEL—102 Prince St. (2863). Invitational show with works by Dudding, Fink, Godfrey, Heeks, Hristoff, Kapp, Lootz, Macdonald, Messer, Moriarty, Neher, Young; through 8/30.

CASTELLI—420 W. Broadway (431-5160). Works by Artschwager, Flavin, Johns, Kelly, Lichtenstein, Oldenberg, Rauschenberg; through 8/9.

CLEAVER CALLAHAN—568 Broadway (925-2350). Abstract works by James, Rosch, Silber, Tower, Vigrass; through 7/26.

CROWN POINT PRESS—568 Broadway (226-5476). Prints by Brice, Clemente, Katz, LeWitt, Steir; through 8/23.

DAVIDSON—415 W. Broadway (925-5300). Invitational show with works by Caporael, Deihl, Elliott, Moore, Otero, Rickert, Rosas, Wellington; through 8/31.

DONAHUE—560 Broadway (226-1111). Works by Barke, Cyphers, Engel, Lee, Mekul, Miller, Mooney, Petri, Rose, Schmit; through 7/31.

FELDMAN—31 Mercer St. (226-3232). Prints, photographs, and multiples by gallery artists; through 7/31.

GLADSTONE—99 Greene St. (431-3334). Works by Barney, Grey, Prince, Webster; through 7/26.

GOOD—532 Broadway (941-8066). Works by Haynes, Howey, Humphries, Lucas, Ostendarp, Usle, Wittke, others; through 7/19.

HELANDER—415 W. Broadway (966-9797). Works on the theme of the pool, by Hockney, Bartlett, Rauschenberg, Heffernan, Mitrotti, Thompson, Turkle, Zalopany; through 8/3.

HELLER—71 Greene St. (966-5948). Works in glass by four Czech artists; through 8/17.

HOFFMAN—429 W. Broadway (966-6676). Black and white drawings, paintings, prints, and sculptures, by Averbuch, Brady, Buchwald, Ferrer, Gonzalez, Harris, Plagens, Richards, Sullivan, others; through 9/3.

JAMISON THOMAS—588 Broadway (926-1055). New works by Buehler, Flechemuller, Hutchison, Kroll, Stotik, other; through 7/26.

KASMIN—580 Broadway (219-3219). Works by Anderson, Dokoupil, Etkin; through 7/31.

KATZEN—475 Broome St. (966-4469). Works by gallery artists; through 8/28.

KLAGSBRUN—51 Greene St. (925-5157). Works by Faust, Genkin, Leung; through 7/27.

LEDISFLAM—584 Broadway (925-2806). Works by Acheson, Engels, Ghen, Harrison, Lutes, Masters, Sillman, others; through 8/30.

LENNON, WEINBERG—580 Broadway (941-0012). Sculpture by De Kooning, Hague, Saret, Westerlund-Roosen, Westermann; through 8/2.

LEVY—415 W. Broadway (941-0009). "Pools" with works by Bartlett, Clemente, Feher, Fonssagrives, Mitrotti, McKenzie, Rivers, others; through 7/31.

LORENCE-MONK—578 Broadway (431-3555). Works by gallery artists; through 7/29.

LUHRING AUGUSTINE—130 Prince St. (219-9600). Works by Carpenter, Herold, Kelley, Kessler, Kippenberger, Krebber, Noland; through 7/26.

MARCUS—578 Broadway (226-3200). Works by gallery artists; through 8/30.

PACE—142 Greene St. (421-3292). Works by Baselitz, Close, Dine, Flanagan, Morley, Oldenburg, Samaras, Schnabel; through 9/14.

PENINE HART—152 Wooster St. (702-7952). Works by Ghiz, Gimblett, Kezur, Mannarino, Stevens, Umlauf, Williams; through 7/21.

PERLOW—560 Broadway (941-122). Works by gallery and invited artists; through 8/31.

POSTMASTERS—80 Greene St. (941-5711). Works by Boorstein, Diao, Hoberman, Risley, Shine, Wallace, others; through 7/20.

P.P.O.W.—532 Broadway (941-8642). Works by Attie, Martin, Smith, Watts, Weems, Woodruff, Wojnarowicz; through 8/16.

PROTETCH—560 Broadway (966-5454). "Green," with works by Armajani, Burle-Marx, Graves, Solomon, Sonfist, Wines, Zimmerman, others; through 9/29.

ROSENBERG—155 Wooster St. (431-4838). "The Painted Line," with works by Ball, Grafelman, Mulhern, Seidl; through 7/26.

RUBENSTEIN—130 Prince St. (431-4221). "The Thing," with works by Arp, Bourgeois, Cemin, Dove, Dunham, Lasker, Ostendarp, conceived by Vik Muniz; through 7/25.

SHAFRAZI—130 Prince St. (274-9300). Works by Bacon, Bartlett, Morley, Rosenquist, Segal, Twombly, Wesselman, others; through 7/20.

SHAINMAN—560 Broadway (334-8453). Works by Bowen, Ceccobelli, Evergon, Genzken, Lexier, Pellegrin; through 7/31.

SONNABEND—420 W. Broadway (966-6160). Recent works by Bickerton, Winters, Zorio; through 7/30.

STAIB—8 Greene St. (941-5977). Sculpture by Hardinger, Tribe, Tucker, Yamaguchi; through 7/26.

THE DRAWING CENTER—35 Wooster St. (219-2166). "Seeing Through 'Paradise': Artists and the Terezin Concentration Camp"; through 8/2.

THEODORE—580 Broadway (274-8260). "Take Five," with works by Baumgardner, Bocchino, Macellari, Mendelsohn, Stone; through 7/27.

303—89 Greene St. (966-5605). "True to Life," with works by Acconci, Dion, Gober, Meyer, Oates, Ruff, Tiravanija, Warhol; through 8/9.

TWINING—568 Broadway (431-1830). "Summer in the City is Red, White, and Blue," with works by Calder, Dehmer, Hofmann, Israel, Lachaise, Voulkos, Willis; through 7/30.

WEBER—142 Greene St. (966-6115). Works by Allen, Antonaci, Aycock, Buren, Burgin, Fulton, Kasten, Kendrick, Lewitt, Murphy, Ryman, Tjampitjinpa; through 8/30.

WEISS—68 Laight St. (925-7313), Sat. 1–6. "Honour the Land," with works by Ambrico, Cronbach, Grajales, Graupe-Pillard, Handorff, Tobias, Vaux, others; through 7/20.

Other

JAMAICA ARTS CENTER—161-04 Jamaica Ave., Jamaica, N.Y. (718-658-7400). Site-specific installations by Green, Hassinger, Henry; through 9/7.

ILLUSTRATION—330 E. 11th St. (979-1014). Paintings and drawings by Calver, Flesher, Fraser, Guarnaccia, Munck, Russo, Samaras, others; through 8/3.

PAINEWEBBER—1285 Ave. of the Americas (713-2162), Mon.–Fri. 6–8. "Taking Shape: Art from The Studio in a School"; through 9/6.

P.S. 122—150 First Ave. (228-4150). Paintings and sculpture by Borocz, Kosbor, Nosek; through 7/23.

SNUG HARBOR—1000 Richmond Terrace, Staten Island, N.Y. (718-448-2500). Through 10/27: "1991 Snug Harbor Sculpture Festival." Through 9/2: "New Ends: An Exhibition of Fiber Art."

THE GALLERY—30 Bond St. (505-9668). Works by Downing, Friedman, Kawachi, Pistolesi, Thurman, others; through 7/27.

PHOTOGRAPHY

ALICE AUSTEN HOUSE—2 Hylan Blvd., Staten Island (718-816-4506), Thu.–Sun. 12–5. $2 contribution. "The Larky Life"—photographs taken by Austen from her front lawn in the late 19th and early 20th centuries that document Victorian social life; through 12/30.

BAUM—588 Broadway (219-9854). Works by Ahrendt, Burson, Charlesworth, Divola, Fellman, Nagatani, Roberts, others; through 8/30.

SAM BERANBAUM—Color photographs of flowers; through 7/31. Camera Club of New York, 853 Broadway (260-7077).

DANZIGER—415 W. Broadway (226-0056). "A Photography Show for Children," with works by Erwitt, Ritts, NASA, Mann; through 7/31.

FRANK ESPADA—Photographs that document the Puerto Rican migratory experience; through 8/1. Lehman College, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8211).

HOUK FRIEDMAN—1094 Madison Ave. (628-5300). Vintage and contemporary prints, by Abbott, Bourke-White, Evans, Lange, Norman, Outerbridge, Weston, others; through 9/10.

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $3; students $1.50; seniors $1. Through 9/8: "Vanishing Spain: Photographs by Cristina Garcia Rodero, Cristobal Hara, Fernando Herraez, Koldo Chamorro, Ramon Zabalza." Through 9/8: "Video Portrait Gallery: A Video Installation by Joan Logue."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11–6, Thu. 11–8, Fri.–Sun. 11–6. $3; students $1.50; seniors $1. Through 7/21: "Brian Weil: The AIDS Photographs." Through 9/1: "Safe Conduct: The Photographs of Paul Ickovic." Through 7/28: "Lynn Hershman's Interactive Video Installation 'Deep Contact.' "

LAURIE LAMBRECHT—Color portraits of artists—Larry Rivers, Lynda Benglis, Eric Fischl, Donald Sultan, and others—taken in the Hamptons, and still lifes; through 7/25. Plumb, 81 Greene St. (219-2007).

LIEBERMAN & SAUL—155 Spring St. (431-0747). "Who's on First," a show on the theme of baseball, with works by Altamura, Bridges, Devine, Fishman, Leibovitz, Meyerowitz, Schlesinger, Staller, others; through 8/2.

NEIKRUG—224 E. 68th St. (288-7741), Wed.–Fri. 1–5, Sat. 1–6. The 16th annual "Rated X" show, with photographs by Kertesz, Kroll, Lynnes, Mapplethorpe, Marcus, Montanari, Polen, Sprinkle, Witkin, others; through 7/27.

PUCHONG—36A Third Ave. (982-1811). Photographs by Barreto, Borrero, Dimma, Geist, Iwanski, Shep-Francois; through 7/24.

RICE—325 W. 11th St. (366-6660). "Summertime," with photographs by Brown, Costa, Goldman, Pizzarello, Serbin, Tarsches, others; through 9/2.

MARVIN SCOTT—A retrospective of thirty years of photographs by the WPIX-TV anchorman; through 7/27. Nikon House, 620 Fifth Ave. (586-3907).

SEAGRAM—375 Park Ave. (572-7379), Mon.–Thu. 9–5, Fri. 9–1. "The City Life of Flora and Fauna," with works by Fink, Klein, Kertesz, Stieglitz, Strand, Winogrand; through 9/6.

STALEY-WISE— 560 Broadway (966-6223). "How She Looks—A Photographic Portfolio of the American Woman," with works by Fink, Gunzman, Mark, Pagliuso, Rolston, Wegman, others; through 7/31.

NINA HOWELL STARR/MICHAEL VON GRAFFENRIED—Photographs of Georgia O'Keeffe, Lotte Jacobi, and other well-known women/Photographs that explore the controversial Switzerland of the 1980s. Through 8/23. Witkin, 415 W. Broadway (925-5510).

PERFORMANCE

ALICE TULLY HALL—Lincoln Center for the Performing Arts, 140 W. 65th St. (362-1911). "Serious Fun!" 7/17 at 8: Frank Olivier, Leonard Pitt, and Keith Terry in "Controlled Substances." $20. 7/18 at 8: Ann Papoulis in "Medea" and Watchface in "Short Subject: 2000 Question." $20. 7/19 at 8: Harry Kipper and Blue Man Group in "New World Order-Plan B." 7/23 at 8: Rachel Rosenthal in "Crystal Gaze." $20.

BROOKLYN BRIDGE ANCHORAGE—Cadman Plaza West and Old Front St., Brooklyn (619-1955). 7/17–20 at 8: Creative Time presents "pH," by the Japanese performance group, Dumb Type. $10.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 8/4: "Explorations II: The New Furniture."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 9/22: "Hidden Beauty: Our Vanishing Native Fishes."

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria, N.Y. (718-784-4520). Tue.–Fri. 12–4, Sat. and Sun. 12–6. $5; seniors $4; children and students $2.50. Through 9/15: "Shigeko Kubota: Video Sculpture."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 7/28: "The Story of a Painting: The Korean Buddhist Treasure from the Mary and Jackson Burke Foundation." Through 9/8: "The Here and the Hereafter: Images of Paradise in Islamic Art."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 8/4: "The Nearest Edge of the World: Art and Cuba Now." Through 8/4: "Artist in the Marketplace: Eleventh Annual Exhibition."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Williamsburg Murals . . . Through 9/30: "In Pursuit of the Spiritual: Oceanic Art Given by Mr. and Mrs. John A. Friede and Mrs. Melville W. Hall." Through 2/28/92: "Quattrocento: Early Italian Panel Paintings." Through 9/2: "Chris Burden: Grand Lobby Installation."

BROOKLYN'S HISTORY MUSEUM—The Brooklyn Historical Society, 128 Pierrepont St., Brooklyn, N.Y.

(718-624-0890). Wed.–Sun. 12–5. $2.50; children under 12 $1; free Wed. Through 9/15: "Images and Image Makers: 19th-Century Portraiture in Brooklyn."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 8/18: "Africa Explores: 20th-Century African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4. $2.50, students and seniors $1; free Thurs. Through 8/2: "Capital City: New York After the Revolution." Through 8/2: "To Inspire and Inform: Selections from the Fraunces Tavern Museum Collection." Through 8/2: "George Washington at Fraunces Tavern."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in fall of 1991.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., Thu. 10 a.m.–5, Fri. 10 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection." Through 9/29: "Painting a Place in America: Jewish Artists in New York, 1900–1945."

KATONAH MUSEUM OF ART—Route 22 at Jay St., Katonah, N.Y. (914-232-9555). Tue., Thu., Fri., Sun. 12–5, Wed. 12–8, Sat. 10 a.m.–5. Free. Through 9/1: "Sticks and Stones: 10 Artists Work With Nature," with works by Averbuch, Dougherty, Jones, Kendrick, Lobe, Penone, Sonfist, Sruart, Surls, Turrell.

LOWER EAST SIDE TENEMENT MUSEUM—97 Orchard St. (431-0233). Tue.–Fri. 11 a.m.–4, Sun. 10 a.m.–3. Free. Through 1/5/92: "Meddling with Peddling: The Pushcart Wars."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 8/18: "The Sculpture of Indonesia." Through 8/18: "The Perfect Page: The Art of Embellishment in Islamic Book Design." Through 10/13: "Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection." Through 9/1: "The Art of Paul Manship." Through 9/1: "Bronze Casting." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15.Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 8/4: "Selections from the Permanent Collections." Through 8/4: "Mozart: Prodigy of Nature." Through 8/4: "18th-Century Venetian Drawings from The Morgan Library." Through 8/4: "The Star-Spangled Banner: From Shakespeare to Stravinsky."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 9 a.m.–9. Free. Through 9/15: "America's Flower Garden." Through 9/22: "Harry Lieberman: A Journey of Remembrance."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1. Through 8/4: "Con To' Los Hierros: A Retrospective of the Work of Pepon Osorio."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $3.50; seniors $3; Thu. 5–9 pay what you wish. Through 8/13: "Seven Master Printmakers: Innovations in the 1980s." Through 7/23: "Four German Printmakers: Max Klinger, Lovis Corinth, Christian Rohlfs, and Otto Dix." Through 7/23: "Malelade by Georg Baselitz." Through 8/13: "The Gardens and Parks of Roberto Burle Marx." Through 9/2: "Ad Reinhardt." Through 9/2: "Projects: Thierry Kuntzel."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $4; students and seniors $3. Through 2/16/92: "The Artistic New York of Louis-Comfort Tiffany." Through 10/27: "The Committed Eye: Alexander Alland's Photography."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 9/29: "Illustrating Nature: The Art of Botany."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 8/18: "Embodying Faith." Through 8/18: "Pintura i Representacio: Broadway Window Installation by Perejaume." Through 8/18: "Eclipse of the Earth: Installation by Kazuo Katase." Through 8/18: "Africa Explores: 20th-Century African Art."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sun. 10 a.m.–5. $4.50; seniors $3, children $1. Through 9/23: "Markers of Change: Documents of American History." Through 8/4: "The Taste of Andrew Carnegie." Through 8/4: "Judicial Court System." Through 8/18: "McKim, Mead & White's New York."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m. –6. "Building the New York Public Library." Through 8/24: "Kingdoms of Land, Sea, and Sky: 400 Years of Animal Illustration." **New York Library for the Performing Arts,** 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 8/31: "Mozart's World: The Images of His Times."

NOGUCHI MUSEUM—32–37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. $2 contribution suggested. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 to 3:30, and returns on the hour for roundtrip fare of $5).

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 9/3: "Encaustic Paintings by Robert Draffen." Through 9/8: "A Bird's Eye View of New York: Views and Viewmakers of New York State." 7/18–9/8: "Imagenes Liricas/New Spanish Visions."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $2; children and seniors $1; free for seniors on Wed. Through 8/11: "Memory and Metaphor: The Art of Romare Bearden."

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.–5:30, Wed. till dusk, Sun. till 7. Through 10/27: "Wave Hill Pictured," with photographs by Conner, Groover, Scheer, Trager.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Calder's Circus." . . . Through 11/10: "American Life in American Art: Selections from the Permanent Collection, 1900–1950." Through 1/5/92: "American Life in American Art: Selections from the Permanent Collection, 1950–1990." Through 9/29: "Hunt Diederich." 7/19–10/20: "John Baldessari." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 12/30/91: "Painted Forms: Recent Metal Sculpture." Through 9/5: "Drawing Acquisitions, 1980–91: Selections from the Permanent Collection." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 8/17: "Steppin' Out: New York Nightlife, 1900–1945." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 8/30: "Constructing American Identity."

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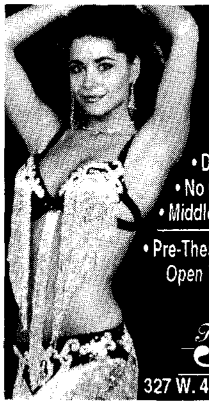

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Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

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Town Hall, 123 W. 43rd St. (840-2824).

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HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, July 17

MOSTLY MOZART FESTIVAL—Gerard Schwarz conducts the Mostly Mozart Festival Orchestra; with pianists Katia and Marielle Labeque, hornist Barry Tuckwell. Beethoven's Symphony No. 2 in D, Op. 36; Mozart's Symphony No. 20 in D, K. 133; Concerto for Two Pianos in E-Flat, K. 365; Horn Concerto in E-Flat, K. 447. Avery Fisher Hall at 8. $11–$22. Pre-concert recital at 7.

JAZZ IN JULY AT THE Y—"Licorice Shticks." Clarinetists Kenny Davern and Giora Feidman; vocalists Carol Woods and Ellen Gould; drummer Tony di Nicola; bassist Bob Haggart; pianist Dick Hyman. 92nd St. Y at 8. $25.

PRESERVATION HALL JAZZ BAND—Marches, quadrilles, blues, and ragtime. World Financial Center Plaza, between the Hudson River and West St. and between Vesey and Liberty Sts. (945-0505), at 12:15. Free.

MIDSUMMER NIGHT SWING—Music for dancing at the Lincoln Center Fountain Plaza (875-5440), at 8:15. $6. Tonight, the Emery Davis Orchestra.

STARS UNDER THE SUN—Free performances at the World Trade Center's Austin J. Tobin Plaza (466-4170), at noon. Today, jazz with Billy Childs; T. Lavitz & the Habitz.

SALOMON STRING QUARTET—All-Haydn program. Frick Collection, 1 E. 70th St. (288-0700), at 5:45. Call for ticket information.

SUMMER SING-IN—Brahms's *Requiem;* James Simms guest conductor. St. George's Episcopal Chapel, Second Ave. and 16th St. (460-0940), at 7:30. $5.

JAZZ AT ST. PAUL'S—James Jabbo Ware and the Me We and Them Orchestra. St. Paul's Chapel, Broadway and Fulton St. (602-0768), at 5:30. $2.

THE IGUANAS, zydeco group. World Trade Center's Austin J. Tobin Plaza at 5. Free.

JUILLIARD CONCERTS IN THE GARDEN—Ethos Percussion Quartet. Works by Liszt/Sgouros, Tull Green, the Beatles. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

WARREN CHIASSON SEXTET—Golda Meir Square, 1411 Broadway between 39th and 40th Sts., at 12:15. Free.

NEW YORK PHILHARMONIC IN THE PARKS, Samuel Wong conductor. Excerpts from Prokofiev's *Romeo and Juliet;* Tchaikovsky's Symphony No. 5. Pelham Bay Park, Bronx (875-5709), at 8. Free.

JULIUS GROSSMAN ORCHESTRA, Grossman conductor; with soprano Janet Hopkins. Works by Mozart, Puccini, Mascagni, Bizet. Seaside Park, W. 5th St. and Seabreeze Ave., Brooklyn, at 8. Free.

Thursday, July 18

MOSTLY MOZART FESTIVAL—Gerard Schwarz conducts the Mostly Mozart Festival Orchestra; with pianist Vladimir Feltsman, violinist Nadja Salerno-Sonnenberg. Mozart's Overture to *The Impresario,* K. 486; Beethoven's Piano Concerto in D, Op. 61; Mozart's Violin Concerto No. 5 in A, K. 219; Haydn's Symphony No. 96 in D, "The Miracle." Avery Fisher Hall at 8. $11–$22. Pre-concert recital at 7: Vladimir Feltsman; works by Schubert and Mozart.

JAZZ IN JULY AT THE Y—"Vocal Jazz." Group Five! with the Michael Abene Quartet; also featuring Frank Wess, Marano and Monteiro, Richard Sudhalter, Carol Woods, Ronny Whyte, Grady Tate, Bob Haggart, Dick Hyman. 92nd St. Y at 8. $25.

MIDSUMMER NIGHT SWING—See 7/17. Tonight, society music with Bob Hardwick and His Orchestra.

VIOLENT FEMMES, pop/rock group. Beacon Theatre, 74th St. and Broadway (496-7070), at 8. $20, $22.50.

NEW YORK CHORAL SOCIETY SUMMER SINGS—Mendelssohn's *Elijah.* Guest conductor Judith Clurman. CAMI Hall, 165 W. 57th St. (627-0024), at 7:30. $7.

CHRISTINE DIWYK, pianist. Works by Schumann, Liszt, Henry Cowell. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. Free.

THE GENTS OF NEW YORK, a cappella group. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at noon. Free with museum admission.

STARS UNDER THE SUN—See 7/17. Today, oldies with the Mello-Kings.

ETHOS PERCUSSION QUARTET—Works by Dvorak, Liszt/Sgouras, the Beatles. Stuyvesant Park, Second Ave. between 15th and 17th Sts., at 12:30. Free.

BARGEMUSIC—Cellists Ko Iwasaki, Peter Rejto; pianist Mihae Lee. Works by Kummer, Popper, Piatti, Beethoven. Fulton Ferry Landing, Brooklyn (718-624-4924), at 7:30. $15.

NEW YORK PHILHARMONIC IN THE PARKS—See 7/17 for program. Tonight at Juniper Valley Park, Queens (212-875-5709), at 8. Also, a fireworks show.

Friday, July 19

MOSTLY MOZART FESTIVAL—See 7/18.

EMMYLOU HARRIS—With the Nash Ramblers. Beacon Theatre, 74th St. and Broadway (496-7070), at 8. $22.50, $27.50.

SUMMERGARDEN—Pianist Michael Torre. All-Satie program. Sculpture Garden at the Museum of Modern Art, 14 W. 54th St., at 7:30. Free with admission.

MIDSUMMER NIGHT SWING—See 7/17. Tonight, samba music with Pe De Boi.

BUDWEISER MUSICRUISE—Gil Scott-Heron, funk/folk singer. Cruises board at 7:30 and 10 at Pier 81, 41st St. and the Hudson River (941-1234). $25.

DAVE GOLDMAN, vocalist/guitarist. WPIX Plaza, Second Ave. and 42nd St., at noon. Free.

BARGEMUSIC—See 7/18. Tonight, $18.

JULIUS GROSSMAN ORCHESTRA—See 7/17 for program. Tonight at Kissena Park, Oak Ave. and 164th St., Flushing, Queens, at 8. Free.

MAMAS & THE PAPAS WITH THE GRASS ROOTS—Snug Harbor Cultural Center, 1000 Richmond Terrace, Staten Island (718-448-2500), at 8. $17.

JONES BEACH SUMMER CONCERTS—Don Henley with Susanna Hoffs. Jones Beach Marine Theater (516-221-1000), at 8. $25.50.

Saturday, July 20

SERIOUS FUN!—The French art rock ensemble Art Zoyd makes their American debut with *Nosferatu,* a visual and aural piece centered around Murnau's silent film. Alice Tully Hall at 8. $20.

MOSTLY MOZART FESTIVAL—See "Dance," below.

DAVE BRUBECK, jazz pianist. South Street Seaport, Pier 16, Fulton and South Sts. (669-9400), at 8. Free.

SUMMERSTAGE—Soul singer Otis Clay; Lil' Ed and the Blues Imperials. Bethesda Terrace, 72nd St., mid-Central Park (360-2777), at 3. Free.

SEAPORT LINE MUSIC BOAT—New Orleans pianist Dr. John; with the Danny Toan Ensemble. Cruises board at 8 and 10:30 at the South Street Seaport, Pier 16, Fulton and South Sts. (307-7171). $18.

SUMMERGARDEN—See 7/19.

MIDSUMMER NIGHT SWING—See 7/17. Tonight, salsa, plena, and bomba music with Yomo Toro.

RONALD CROSS, harpsichordist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

JONES BEACH SUMMER CONCERTS—See 7/19.

Sunday, July 21

GOLDMAN MEMORIAL BAND, Gene Young conductor. Russian and Jewish music; also, works by Leroy Anderson. Damrosch Park at Lincoln Center (886-9887), at 8. Free.

MOSTLY MOZART FESTIVAL—See "Dance," below.

SUMMERSTAGE—Reggae DJ Sister Carol. Bethesda Terrace, 72nd St., mid-Central Park (360-2777), at 3. Free.

JOSEPH DAVIS, carilloneur. Riverside Church, RSD and 122nd St. (222-5900), at 3. Free.

JAZZ AT ST. PETER'S—At 5: jazz vespers with Mercy Monet. Donation. At 7: William Hooker Sextet; $3. St. Peter's Church, 54th St. and Lexington Ave.

BARGEMUSIC—See 7/18. Today at 4. $18.

NEW YORK PHILHARMONIC IN THE PARKS, Zdenek Macal conductor. Mozart's Symphony No. 38, "Prague"; Mahler's Symphony No. 1. Cunningham Park, Queens (212-875-5709), at 8. Free.

SEUFFERT BAND, George F. Seuffert conductor. Works by Tchaikovsky, Liszt, Puccini, Sousa. Seuffert Bandshell, in Forest Park's Music Grove, off Woodhaven Blvd. near Myrtle Ave., Queens (718-428-1973), at 7:30. Free.

JONES BEACH SUMMER CONCERTS—Yes. Jones Beach Marine Theater (516-221-1000), at 8. $25.00.

Monday, July 22

MOSTLY MOZART FESTIVAL—Winds Spectacular, Gerard Schwarz conductor; with the Mostly Mozart Festival

Winds. Mozart's Serenade for Thirteen Winds, K. 361; Mozart's Serenade for Eight Winds in E-Flat, K. 375; Handel's *Royal Fireworks Music.* Avery Fisher Hall at 8. $11–$22. Pre-concert recital at 7.

NEW YORK PHILHARMONIC IN THE PARKS—See 7/21 for program. Tonight at the Great Lawn, mid-Central Park at 81st St. (875-5709), at 8. Free.

METROPOLITAN SOLOISTS, Christine Soder artistic director. Selections from Mozart's *Magic Flute,* arranged by Heidenreich for woodwind octet. Bennett Park, 184th St. and Fort Washington Ave., at 7. Free.

SUMMER SINGS—Bernstein's *Chichester Psalms;* Haydn's *Lord Nelson Mass.* Conductor Penna Rose. Church of St. Luke's in the Fields, 487 Hudson St. (near Christopher; 718-499-6313), at 7:30. $7.

DRUMS FOR LUNCH—Performance and tips at the Yamaha Communication Center Show Room, 142 W. 57th St., at 12:30. Today, Tony Verderosa.

STARS UNDER THE SUN—See 7/17. Today, opera singers.

JULIUS GROSSMAN ORCHESTRA, Grossman conductor; with soprano Virginia Gutierrez, violinist Hai-Xin Wu. Dreiser Community Center, 177 Dreiser Loop, Co-Op City, Bronx, at 7:30. Free.

Tuesday, July 23

MOSTLY MOZART FESTIVAL—Armin Jordan conducts the Mostly Mozart Festival Orchestra; with violinist Joshua Bell, pianist Richard Goode. Schubert's *Overture in the Italian Style* in D, D. 591; Mozart's Piano Concerto No. 23 in A, K. 488; Mozart's Violin Concerto No. 3 in G, K. 216; Mozart's Symphony No. 34 in C, K. 338. Avery Fisher Hall at 8. $11–$22. Pre-concert recital at 7.

JAZZ IN JULY AT THE Y—"Broadway Jazz." The Manhattan Rhythm Kings; Vince Giordano and the Nighthawks; clarinetist Ken Peplowski, vocalist Tina Fabrique, pianist Dick Hyman. 92nd St. Y at 8. $25.

NATIONAL CHORALE, Martin Josman conductor. "Celebrating Bernstein": scenes from *On the Town, West Side Story, Trouble in Tahiti,* others. Damrosch Park at Lincoln Center at 7:30. Free.

WHITNEY HOUSTON, pop singer; with After 7. Madison Square Garden at 8. $27.50, $35.

NEW YORK CHORAL SOCIETY SUMMER SINGS—Faure's *Requiem;* Rossini's *Stabat Mater.* Conductor Robert Bass. CAMI Hall, 165 W. 57th St., at 7:30. $7.

WASHINGTON SQUARE MUSIC FESTIVAL—Henry Schuman artistic director. Works by Mozart, Gounod, Janacek. Southeast quadrant of Washington Square Park (431-1088), at 8. Free.

GRETCHEN LANGHELD, composer/saxophonist. With her ten-piece ensemble House Afire; "Latin heat and hypnotic pulse." One Chase Plaza, Nassau and Liberty Sts., at 12:15. Free.

PUBLIC WORKS ORCHESTRA AND SPOKE THE HUB DANCE—55 Water Street Plaza at 12:30. Free.

MIKAEL WAHLIN, organist. Works by Rosenberg, Lindberg, Englund, Casini, Bach. Riverside Church, RSD and 122nd St. (222-5900), at 7. $7. Pre-concert carillon recital by Dionisio A. Lind, at 6:30.

DRUMS FOR LUNCH—See 7/22. Today, studio drummer Andy Newmark.

NEW YORK MANDOLIN ORCHESTRA—McGraw-Hill Park, 1221 Avenue of the Americas between 48th and 49th Sts., at 12:30. Free.

PHILLIPS JAZZ BAND—Dag Hammarskjold Plaza, 47th St. between Second and Third Aves., at noon. Free.

NEW YORK PHILHARMONIC IN THE PARKS—See 7/21 for program. Tonight at Van Cortlandt Park, Bronx (875-5709), at 8. Free. Also, fireworks show.

JULIUS GROSSMAN ORCHESTRA—See 7/22 for program. Tonight at Immaculate Conception Church, Ditmars Blvd. and 29th St., Astoria, Queens, at 7:30. Free.

JONES BEACH SUMMER CONCERTS—Stevie Nicks. Jones Beach Marine Theater (516-221-1000), at 8. $25.00.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/17. Tickets, $8–$52. 7/17 at 8: Puccini's *Turandot* (in Italian, with supertitles), Guido Ajmone-Marsan conducting; Voss, Davis, Booth, Pauley, Barcza, Brubaker, Medina. 7/18 at 8: Bizet's *Les Pecheurs de Perles* (in French, with supertitles), Mark Gibson conducting; Gibbons, Davis, Kneebone, Short. 7/19 at 8: Sondheim's *A Little Night Music,* Paul Gemignani conducting; Howes, Bonazzi, Lambert, Moore, Glushak, Ferland, Andrews, Anderson, Maguire. 7/20 at 2: Puccini's *Turandot* (see 7/17). 7/20 at 8: Puccini's *Tosca* (in Italian, with supertitles), Steven Sloane conducting; Thigpen, Barasorda, Dworchak. 7/21 at 2: Bizet's *Les Pecheurs de Perles* (see 7/18). 7/23 at 8: Puccini's *Turandot* (see 7/17).

Other

LA BOHEME, by Puccini. New York Grand Opera, Vincent La Selva conducting; with Anne Marie Church, Daniel Doster, Raemond Martin, Judith Von Houser. Summerstage, Bethesda Terrace, 72nd St., mid-Central Park (360-2777). 7/17 at 7:30. Free.

EMPTY BOTTLE, by Martin Kalmanoff. World premiere of a tale of gangsters in 1930s Little Italy. The Amato Opera Theatre, Elizabeth LaTorre conducting. 319 Bowery (228-8200). 7/19–20, 7/26–27 at 7:30; 7/21, 7/28 at 2:30. $15.

HANSEL AND GRETEL, by Humperdink. Abridged version by the new Seraphina Concert Opera, Margaret Rolfe music director. Buchman Hall, 432 E. 91st St. (718-932-2974). 7/19 at 8, 7/21 at 4. $10.

CAVALLERIA RUSTICANA, by Mascagni, and **PAGLIACCI,** by Leoncavallo. Manhattan Opera Reads Ensemble, Timothy Lindberg conducting. Featuring Eugenie Grunewald, Anna Singer, Scott Wheatley, Lorraine Di Simone. St. Peter's Church, Lexington Ave. and 54th St. (691-7656). 7/20 at 8. $10.

LOS CLAVELES, a zarzuela by Jose Serrano. Thalia Spanish Theatre, 41-17 Greenpoint Ave., Sunnyside, Queens (718-729-3880). Through 8/4: Sat. at 8, Sun. at 4. $13.

DANCE

Royal Ballet

METROPOLITAN OPERA HOUSE—Through 7/20. Tickets, $12–$65. 7/15–17 at 8: *Swan Lake* (Petipa and Invanov/Tchaikovsky). 7/18–19 at 8, 7/20 at 2 and 8: *Manon* (MacMillan/Massenet).

Serious Fun!

ALICE TULLY HALL—*Medea,* a solo dance/theater piece directed, choreographed, and performed by Ann Papoulis. Also, a world premiere performance piece by the seven-member group Watchface. 7/18 at 8. $20.

Mostly Mozart Festival

LAR LUBOVITCH DANCE COMPANY—Works set to the music of Mozart, including the N.Y. premiere of *Sinfonia Concertante.* With the Solisti New York Chamber Orchestra, Ransom Wilson conductor. Avery Fisher Hall. 7/20 at 8, 7/21 at 2. $15–$30. Also, benefit performance 7/21 at 8; $150–$500 (call 242-0633).

Other

DANCING IN THE STREETS—Works by Risa Jaroslow, Deborah Gladstein, John Jaspere. Wave Hill, Independence Ave. and 249th St., Riverdale, Bronx (549-3200). 7/20–21 at 4. Free with house admission.

ERICK HAWKINS DANCE CO.—Summerstage, Bethesda Terrace, 72nd St., mid-Central Park (360-2756). 7/19 at 8:30. Free.

JOYCE TRISLER DANSCOMPANY—Revivals and premieres by Trisler, Milton Myers, Gina Buntz, Regina Larkin. La Guardia Concert Hall, Amsterdam Ave. and 64th St. (475-2555). 7/18–19 at 8. $15.

LINES DANCE COMPANY—N.Y. premiere of the San Francisco company; ethnic and modern dance. Prospect Park Bandshell, Brooklyn (718-768-0699). 7/20 at 8. $2 donation.

WHITE WAVE RISING—With dancer/choreographer Young Soon Kim. Premiere of *Only One Sky.* Prospect Park Bandshell, Brooklyn (718-768-0699). 7/19 at 8. $2 donation.

SOLUTIONS TO LAST WEEK'S PUZZLES

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, squab with roasted barley. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties. **(M) AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E) AE, CB, DC, MC, V.**

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, roast fillet of red snapper with blue prawns and crispy angel hair potato, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(E) AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M) AE, CB, DC.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E) AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E) AE.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I) No credit cards.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

PATRISSY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: lobster aggiata, spedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. Private parties for 25. **(M) AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M) AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I) AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M) Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M) AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M) AE.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Wed.– Sat. Private parties for 150. **(M–E) AE, CB, DC, MC, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M) AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: baked salmon, grilled mahi mahi, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D daily 5–11:30. Private parties for 100. Outdoor cafe for 200. **(M) Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I) AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M) AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, baked fish. Res. sug. L cruise sails Mon.–Fri. at noon, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E) AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: chicken pot-pie, hamburgers, steak teriyaki, honey mustard chicken. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I) AE, CB, DC, MC, V.**

CAFE ESPANOL—63 Carmine St. (675-3312). Casual. Spanish/Mexican. Spcls: chicken ajillo, beef sauter, tapas. Res. sug. L and D daily noon–midnight. **(I–M) AE, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Jamaican. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I) No credit cards.**

THE COACH HOUSE—110 Waverly Pl. (777-0303). Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tue.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M–E) AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I) AE, CB, DC, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, veal extremena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M) AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E) AE, CB, DC, MC, V.**

L'AUBERGE DU MIDI—310 W. 4th St., bet. Bank and W. 12th Sts. (242-4705). Casual. French-Provencal. Spcls: escargot au pistou, thon saute a sa barigoule, fondue de gigot d'agneau aux aubergines, bouillabaisse Vieux-Port. Res. sug. Br Sun. noon–4. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5–11:30. Wine bar nightly till 2 a.m. Private parties for 10–40. **(M)** **AE, CB, DC, MC, V.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 different kinds of chili, chicken tortilla pie, fajitas, fruit margaritas. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. Outdoor garden. **(I)** **MC, V.**

OSSO BUCO—88 University Pl, bet. 11th–12th Sts. (645-4525). Casual. Northern Italian. Spcls: penne casalinga, rigatoni country style, veal piccata, antipasto stuffed mushrooms. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11. **(I)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.-Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GARDEN—49 Charles St., nr. 10th St. (242-2155). Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.–Sat. 5–11. Spcl. pre-theater D 5–7. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE SOCIETY—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: bucatini calabrese, pollo tri folato, poached salmon with cucumber dill sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Private parties for 25–200. Ent. Mon.-Sat. Closed Sun. **(M)** **AE, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30 a.m.–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mon.-Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.-Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.-Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SETTEBELLO—40 East 20th St. (475-8336). Casual. Italian. Spcls.: Linguini aromi in a garlic and olive oil sauce, marinated, crispy tuna steak prepared in balsamic vinegar, cold antipasto made with eggplant, fresh mozzarella, roasted peppers and sun-dried tomatoes. L Mon.–Fri. 11:30 a.m.–3:30 D Mon.– Sat.: 5–11. Private party room available. Closed Sun. **(M)** **AE, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I-M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: porcini gnocchi with red chard, prosciutto and parmigiano cream sauce; crisp roasted lemon-pepper duck with honey baked pear and spinach flan; yellowfin tuna burger with ginger-mustard glaze, grilled onions and creamy cabbage slaw; homemade tartufo with mocha fudge and caramel ice cream. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., bet. 15th–16th Sts. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.—Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fetticini with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.-Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.-Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

IL NONNO—202 W. 14th St. (255-5042/5164). Casual. Northern Italian. Spcls: fusi with quail sauce, three cheese agnolotti with pesto, fillet of sole alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 3–midnight. Private parties for 16–18. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT——Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: carpaccio of beef with truffle oil and mushrooms, sweet potato gnocchi with sage and zucchini, "ciuppin" Legurian seafood stew with fennel. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock-"with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M-E)** **AE, CB, DC.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E) Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: corn breaded pork cheeks with black bean salad and arugula vinaigrette; beef tenderloin filled with marrow with chick pea fries and chive oil; pheasant breast with parsnip parmentier in a beet and ginger vinaigrette. Res. nec. L Tue.–Sat. noon–3. D Tue.—Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon and 6/30–7/29. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theater D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. and 8/2–9/5. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. and 7/27–9/3. **(E)** **AE, CB, DC.**

MON CHER TONTON—68 E. 56th St. (223-7575). Formal. French. Spcls: fresh foie gras with figs; lobster medallions roasted with potatoes, garlic and meat juice; duckling roasted with fresh peaches. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 4–35. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–4. D daily 5–11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. **(M)** **AE, CB, DC, MC, V.**

REINS—511 Lexington Ave., at 48th St. (980-7100). Dress opt. Anglo/French. Spcls: prime ribs of beef , wild Scottish salmon char grilled with parsley butter, veal chop with wild mushrooms. Res. sug. D Tue.–Thu. 8–1 a.m., Fri.–Sat. 8–3 a.m. Dancing. Closed Sun.–Mon. **(E). Mallets Piano Bar:** Casual. Open Mon.–Sat. 4–1 a.m. **(M)** **AE, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

ROCKY LEE—987 Second Ave., bet. 52nd and 53rd St. (753-4858). Casual. Italian. Spcls: pizza; shrimp, sole and broccoli tortellini in white wine sauce; chicken Palermo. Res. sug. L Mon.–Fri. noon–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: veal piccata with onion rings, mini ravioli with wild mushroom sauce, black fusilli with seafood. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. to 11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11:30 a.m.–3. D Mon.–Sat. 6–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: prime rib, crab cakes, fettuccine with mussels, shrimp and scallops in pesto sauce. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10:30 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BIG DADDY'S CAFE—25 W. 56th St. (246-2222). Casual. American-continental. Spcls: grilled salmon with honey mustard sauce, steamed vegetables with tamary-orange-ginger sauce, grilled chicken paillard with fresh herbs. Res. sug. Open L & D Mon.–Sat. 11 a.m.–11. Private parties for 6–260. Closed Sun. **(I–M)** **AE, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued chicken on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Free D parking. **(I-M)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

ELDORADO PETIT—47 W. 55th St. (586-3434). Casual. Spanish-Catalan. Spcls: red snapper baked in salt, arrosejat, grouper in sofregit sauce with black olives. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–100. Closed Sun. **(M–E)** **AE, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.–Fri. 7:30 a.m.–10:30 a.m. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, V.**

JEWEL OF INDIA—15 W. 44th St. (869-5544). Casual. Indian. Spcls: chicken tikka masala, tandoori prawns, lamb vindaloo. Res. sug. Buffet L daily noon–3. D daily 5:30–11. Pre-fixe D. Private parties for 30–150. Free D parking from 5:30. **(M)** **AE, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omeletes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.-Sun. from 5. Private parties for 30–40. **(M–E)** **AE, CB, DC, MC, V.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.-Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.-Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: golden skate wing with sweet cabbage and grilled sausage, grilled scallops on asparagus kebabs, honey glazed loin of pork with vegetables. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

MICHAEL'S—24 W. 55th St. (767-0555). Casual. Modern American-Californian. Spcls: fettuccine with Norwegian salmon, Mexican bay scallops on baby greens, Griggstown quail with sweetcorn, dry-aged prime steak frites. Res. sug. L Mon.–Fri. noon–2. Br Sat.–Sun. 10:30 a.m.–2:30. D nightly 6–10:30. Pre-theater D 6–7. Private parties for 30–100. **(M–E)** **AE, CB, DC, MC, V.**

NEW YORK HILTON—Sixth Ave. and 53rd St. (586-7000). **(M)** **Pursuits:** Nightclub with dancing and cocktails Mon.–Fri. 4–2 a.m., Sat. 9–2 a.m. **Mirage Lounge:** Cocktails 11:30 a.m.–2 a.m., Sun. from noon. Pianist daily 5–midnight. **International Promenade:** Cocktails 4–midnight. **(M)** **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sun. noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Jacket required. Middle Eastern-continental. Spcls: mixed kebab, seafood kebab, moussaka. Res. nec. D daily 4:30–3 a.m. Ent. Private parties for 30–250. **(E)** **AE, CB, DC, MC, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.—Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—RCA *Building*, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. Br Sun. noon–2. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. **(I–M)** **AE.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: smoked turkey club salad, Caesar salad, roast snapper with melted leek vinaigrette, angel hair pasta with baby shrimp and pancetta in a red wine roast-garlic cream. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–11:30. Private parties for 25–100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: paillard of yellowfin tuna with cilantro, scallions and fried ginger, Maryland crab cakes with lobster and chive sauces, grilled North Atlantic salmon with crispy skin, peppers and fava beans. Res. sug. L Mon.–Fri. 11:45 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30 with free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also**256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE MARCO POLO—555 W. 57th St. (956-1668). Casual. Continental. Spcls: soup a la Marco Polo, sauteed shrimp in olive oil, crispy duck with plum sauce, veal medallions with artichokes. Res. sug. L Mon.–Fri. 11 a.m.–5. Br Sat. 11 a.m.–4. D Mon.–Thu. 5–11, Fri.—Sat. to midnight. Private parties for 25–100. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Continental-American. Spcls: roasted loin of tuna with herb potato cakes and rhubarb marmalade; marinated baby pheasant grilled over cherrywood with braised cabbage, pancetta and foie gras butter; tian of veal with bok choy, shiitake mushrooms and plum-wine jus. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D daily 6–10:30. Prix fixe L and D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MARCH—405 E. 58th St. (838-9393). Dress opt. American. Spcls: Atlantic salmon with wild mushrooms, confit and grilled duck with bay-leaf and cider sauce, rack of lamb with herbed crust and gnocchi. Res. nec. L Wed. and Thu. noon–2. D Mon.–Sat. 6–10. Closed Sun. and 8/18–9/2. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I–M)** **AE, DC.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar, saddle of rabbit stuffed with lobster, roast guinea hen with confit and potato cake, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—*Fifth* Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M–E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M–E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat.

3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E) Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pazole, manudo, moles. Res. nec. L Mon.–Sat. noon–3:30. Guitarists with buffet and a la carte Br Sun. noon–3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Italian-California. Spcls: duck pizza with goat cheese and rosemary, linguini with wild mushrooms and porcini sauce, seared rare tuna with caramelized shallot vinaigrette and crispy beet chips. Res. sug. L and D daily noon–2 a.m. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

BISTRO FRASCATI—347 E. 61st St. (644-8190). Casual. Roumanian. Spcls: Roumanian broilings, roast duck with stewed cabbage, Roumanian appetisers. Res. sug. D Mon.–Sat. 4–10:30, Sun. 3–9. Private parties for 80. **(M)** **AE.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: enchiladas, fajitas, burritos, tacos, chili, 'mom' chicken fried steak or chicken. D daily 5–midnight. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. and July. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.-Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, V.**

KOO KOO'S BISTRO—1584 Second Ave., at 82nd St. (737-2322). Casual. French. Spcls: steak au poivre, boeuf bourguignonne, spinach ravioli with wild mushrooms. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–11, Fri.–Sat. to 11:30. Pre-theater D 5–7. Late menu Sun.–Thu. 11–1 a.m., Fri.–Sat. to 2 a.m. **(M)** **AE, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St. (650-9664, 249-1473). Dress opt. French. Spcls: rack of lamb, veal calvados, duck a l'orange. Res. sug. D only daily 5:30–11. Complete D. Private parties for 30. **(M)** **AE, DC, MC.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.-Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.—Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

OVO CAFE—1022 Third Ave., bet. 60th–61st Sts. (308-3775). Casual. Mediterranean. Spcls: couscous, whole wheat pizza, chicken a la Leila. Res. sug. Buffet L Mon.–Sat. 11 a.m.–4. Buffet Br Sun. 10 a.m.–4. D daily 4:30–11:30. Also **935 Broadway, at 22nd St.** (979-9795). **(M)** **AE, CB, DC, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house-smoked quail with yellowfin potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: artichoke ravioli with a ragout of rabbit and cepes in a light truffle-scented broth; roast snapper with a gratin of endive and mustard sauce; roast loin of lamb with savoy cabbage, lamb sausage, bulgar, pignolis, raisins and peppers. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Sat. noon–2:30. Br Sun. seatings at noon and 2. D daily 6–10. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B Mon.–Sat. 10:30 a.m.–noon, Sun. from 10. Tea daily 2–5. **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.-Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. L Mon.-Fri. 11:30 a.m.–3:30. Br Sun. 1–3. D Mon.–Thu. 3:30–11, Fri.–Sat. to midnight, Sun. 3–11. **(M)** **AE, DC, MC, V.**

EMPIRE GRILL—44 W. 63rd St., in the Empire Hotel (262-2234). Casual. American-continental. Spcls: salmon medallion with lemon butter sauce, roast breast of chicken with cornbread stuffing and sausage stuffing, N.Y. strip steak. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. L Mon.–Fri. 11:30 a.m.–4. D daily 4–10. Supper menu 10–midnight. **(M)** **AE, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

ROXY'S—2120 Broadway, at 74th St. (799-1160). Casual. American-continental. Spcls: penne with scallops, grilled salmon with roasted pepper sauce, steak au poivre. Res. sug. L Mon.–Sat. 11:30 a.m.–4. Br Sun. 11:30 a.m.–4. D daily 4–midnight. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: sauteed jumbo Gulf shrimp with lemon, sesame oil, and snow peas over rice, baked tri-colored cheese tortellini marinara, grilled fresh salmon steak, veal scallopine piccata. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SFUZZI—58 W. 65th St. (873-3700). Casual. Italian. Spcls: grilled salmon with lobster broth, asparagus, and black pepper aioli; fettuccine pomodoro with sauteed shrimp and basil, pizza Roma with tomato, mozzarella and basil. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun. 5–11:30, Mon.–Sat. 5:30–11:30. Pre-theater daily 5:30–7:30. Private parties for 14–40. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.-Sat. Free valet parking. Closed Sun.–Mon. and 7/14–8/14. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

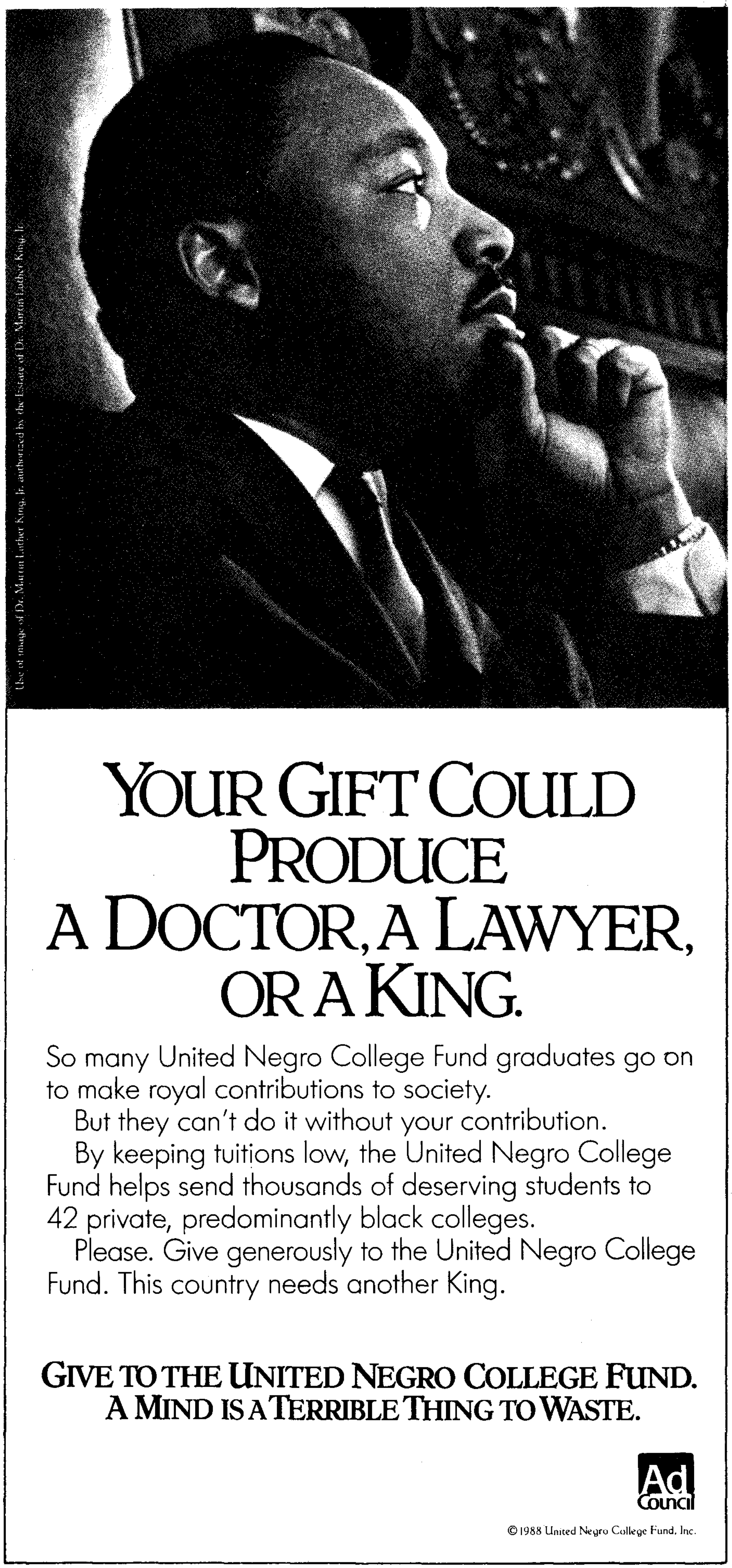
TRATTORIA FOFFE—155 Montague St. (718-625-2558). Casual. Italian. Spcls: fruitta di mare, pollo alla scarpariello, broiled salmon with a puree of arugola and tomato. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–11, Sat. 5:30–11, Sun. 4–9. **(M)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled swordfish with peppered artichoke chips and grilled vegetable salad, grilled shrimp with caramelized corn and charred tomatoes, grilled filet mignon with spring vegetables, foie gras and morel sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**



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OTHER EVENTS

COMPILED BY GIA KOURLAS

MUSEUMS—Two ongoing exhibitions at the **American Museum of Natural History** run Mon.–Thu. and Sun., 10 a.m.–5:45, and Fri. and Sat. until 8:45. **Back to the Gobi** highlights fossils discovered by museum scientists during a 1990 expedition to Mongolia's Gobi desert and **Arctic Art: The Harry Goldsmith Collection of Inuit Soapstone Sculpture** displays Inuit soapstone sculpture depicting traditional life and the environment. At the museum, Central Park West at 79th St. $5, $2.50 (769-5800). . . .**The Museum of Holography,** 11 Mercer St., presents a **Hands-on Workshop in Holography** for children, 7/23–8/8, on Tue. and Thu. Workshops run from 10 a.m. to 5. $45; reserve (925-0581). . . .The Museum of Television and Radio, 1 E. 53rd St., continues its **Salute to Monty Python** with **Rutland Weekend Television,** 7/16–27. Eric Idle wrote and starred in this series that includes highlights of a cooking show starring V.I. Lenin, Joseph Stalin, and Karl Marx. The latter presents a recipe for pudding he discovered in the British Museum. Screenings run Tue.–Fri., 12:15 to 2:30, Sat. at 12:15, and Tue. at 5:30. The retrospective runs through 8/31. Museum admission; call for more information (752-7684). . . .The American Museum of the Moving Image, 35 Ave. at 36th St. in Astoria, continues **Leo McCarey: The King of Comedy,** a retrospective honoring the director who worked with the Marx Brothers and Laurel and Hardy, 7/6–8/11. This series includes all 23 surviving features, two television films, and some silent shorts. Programs run Sat. and Sun. Museum admission; call for times and programs (718-784-0077).

PICNIC LOVERS—The Staten Island Institute of the Arts, 75 Stuyvesant Pl., presents **A Taste of Art,** the first in a three-part series of lunchtime events titled "Just for. . .Lovers of Picnics." Members of the Institute's curaturial staff offer a special tour of the exhibitions, including a preview of **From Cicadas to Chagall: A Century of Collecting.** On 7/17 at 12:30. $15 (buffet lunch included); call for more information (718-727-1135).

BENEFIT—New York Cares presents its fourth annual summer comedy benefit, **The New York Cares Evening of Comedy,** on 7/17, 8–10, at the Triplex, Borough of Manhattan Community College, 199 Chambers St. All proceeds benefit the organization of volunteer projects such as feeding the hungry, rehabilitating housing for the poor, and assisting people with AIDS. Sponsored by the new 24-hour cable comedy network, Comedy Central, the evening features comedians Walli Collins, Jon Stewart, and Patty Rossborough. $35–$105; reserve (753-6670).

FESTIVALS—Another lazy Sunday? Make a day of the **6th Annual Third Annual Summerfest** on 6/21, from 42nd to 57th Sts. Festivities include a flea market, jazz combos, food, and booths stocked with frivolous surprises. Bring the kids. From 11 a.m. to 6. Free (684-4077). . . .The outdoor plaza at the World Financial Center presents the best of summer shopping, dining, and entertainment at **SummerFair** on 7/20–21 from 10 a.m. to 6 on Sat. and noon to 5 on Sun. Don't miss performances by jugglers, mimes, magicians, stilt-walkers, sidewalk portrait painters, and silhouette artists. Free (691-2700).

LECTURES—The Metropolitan Museum of Art and the Studio Museum in Harlem collaborate to present a panel discussion, **Romare Bearden: An American Artist.** The panel, includes Matthew Baigell, professor at Rutgers University, Lowery Stokes Sims, Metropolitan Museum associate curator, and art historian Dore Ashton. The moderator is Bearden scholar Mary Schmidt Campbell, commissioner of the New York City Department of Cultural Affairs. On 7/19 at 6:30 in the Uris Center Auditorium at the Metropolitan Museum (81st St. entrance). Free with museum admission. This panel discussion is in conjunction with the Studio Museum's exhibit: **Memory and Metaphor: The Art of Romare Bearden,** which runs through 8/11 at 144 W. 125th St. Call Studio Museum for more information (864-4500).

THE SEPHARDIC JOURNEY: 1492–1992—An exhibit chronicling the history and lives of Jewish communities throughout the world whose members are descendants of Spanish and Portuguese Jews is on view at Yeshiva University Museum, Amsterdam Ave. at 185th St. (960-5390). Artifacts from Turkey, Greece, Morocco, Israel, Syria, and other countries reflect the migrations spanning three continents and are being shown for the first time. Museum hours are on Sun. from noon–6; Tues.–Thurs., 10:30 a.m.–5. $3 adults; $1.50 children. Runs through 12/31/92.

PERFORMANCES—Free, outdoor Shakespeare is up for grabs with **Twelfth Night,** directed by Diane Paulus; performers are part of the graduate company of the **New Actors Workshop.** In the amphitheatre of the West Side Community Garden, 89th St. between Columbus and Amsterdam Aves. Runs 7/17–20, 24–27, and 7/31–8/3 at 7. Pre-show introduction for children at 6. Call for more information (980-2595). . . .As part of the ongoing Year of Tibet festivities, the **Tibetan Liberation Theatre** holds **Free Performances for Tibet** on 7/20 in Central Park's Cherry Hill at W. 72nd St. Rain date is 7/21. Performances from 1 to 5 include the folk/rock of Phil Void with the Dharma Bums and a masked puppet play titled *The Horse of the Golden Wind*. Free (718-981-9334). . . .**The Acme Moving Theatre Company** presents Kevin Kelly's **Danny Rocha,** a comedy/drama about the bitter rivalry between two immigrant store owners. Runs through 7/21 at Theater 22, 54 W. 22nd St. Performances are Thu.–Sat. at 8 and Sun. at 3. $5, $8 (864-2239).

TOURS

BROWNSTONE BROOKLYN—7/20 from 10 a.m. to 4, a mini-bus tour with Louis Singer of the brownstones in various neighborhoods from Brooklyn Heights to Fort Greene, including two house tours and a church with Tiffany windows. $25; reserve (718-875-9084)

CITYWALKS—Tours with John Wilson. 7/20 at 1, **Bleeker St. from the Bowery to Abington Square.** Meet at the southwest corner of Broadway and Bleeker St. . . .7/21 at 1, **Lower Manhattan between Broadway and the Hudson River.** Meet at the northeast corner of Broadway and Chambers St. . . .Through 8/21, Wednesday at 6, take a pre-dinner walk through Greenwich Village. Meet at the southwest corner of Fifth Ave. and 8th St. $12; reserve (989-2456).

ELDRIDGE STREET PROJECT—Visit the Eldridge Street Synagogue, an architectural landmark, and other sites. Sundays on the hour from 10 a.m. to 4. Meet at 12 Eldridge St. between Canal and Division Sts. $4; $2.50 for children (219-0888).

GRAMERCY PARK—7/21 at noon, a tour with Joyce Gold. Meet at at Gramercy Park Hotel, Lexington and Gramercy Park North. $10 (242-5762).

MANHATTAN NEIGHBORHOOD TROLLEY—A narrated tour circling hourly through seven downtown neighborhoods including Chinatown, Little Italy, and the World Trade Center. On holidays and weekends only, noon–5, beginning at South and Fulton Sts. in the South Street Seaport. $4; call 677-7269 for other stops on the loop.

ADVENTURE ON A SHOESTRING—7/21 at 3, a tour of **Turtle Bay**, passing the United Nations and the Turtle Bay Gardens Historic District. $5; reserve (265-2663).

EAST SIDE TENEMENT MUSEUM TOURS—7/21, 8/4, 18 at noon: **Peddler's Pack.** A costumed guide will trace the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience . . . 7/28, 8/11, 25 at noon: **Streets Where We Lived.** Prof. James P. Shenton leads a multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. From the museum, 97 Orchard St. $12, seniors $11, students $6 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 7/21 from 1 to 4, **West Side Stories,** $15.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 7/20, 27 at 6: **Ghosts After Sunset;** meet at Washington Square Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay Street. . . . 7/20 at 2: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . . 7/20, 27 at 6: **Ye Olde Tavern Tour;** meet at Washington Square Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .7/20 at 6: **Beverly Hills East;** meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . .7/21, 27 at 2: **All in the Family;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfather-land. . . .7/28 at 2: **Historic Greenwich Village;** meet at Washington Square Arch to hear about folklore, architecture, and history. . . .7/21 at 2: **Brooklyn Heights;** meet at the corner of Clark and Henry Sts. to explore New York's first historic district.

FRIENDS OF THE PARK—7/18 at 6:30, **W.P.A.** Meet at the N.Y. Supreme Court steps at Foley Square for a tour of the courthouse in the process of renovation. $1 (473-6283).

CENTRAL PARK—Walks and Talks. 7/21 at 2, "Northern Rockies," meet the Rangers at 105th St. and Fifth Ave. and search among the cliffs for fossils, schist, and sporadic boulders. Free. All park programs are subject to change. Please call 427-4040 to confirm.

URBAN PARK RANGERS—Walks and workshops; phone for details of the weekend programs. **Bronx** (548-7070). **Brooklyn** (718-287-3400). **Manhattan** (427-4040); also see "Central Park," above. **Queens** (718-699-4204). **Staten Island** (718-667-6042).

OUTDOORS CLUB—Write for schedule of out-of-town hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698.

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment. Phone for details, rules, and information about fees (718-291-6825). Most walks are 11:45 a.m.–3:45. 7/20, Forest Park, Queens. 7/21, Pelham Bay Park,. Bronx.

COMPILED BY KATE O'HARA

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. $6.50–$14. 7/16 at 7:40, 7/17 at 1:40 vs. San Francisco. 7/18, 19 at 7:40, 7/20 at 1:15, 7/21 at 1:40 vs. Los Angeles. . . .Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. $4.50–$12. 7/23 at 7:30 vs. Seattle.

HORSE RACING—Belmont Spring Meeting, through 7/22 (718-641-4700). Daily except Tue.; post time: 1 p.m. $2, Grandstand; $5, Clubhouse.

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

RABBIT SENSE—A musical based on the tales of Uncle Remus, featuring Brer Rabbit, Fox, Bear, and Turtle. The tales reflect an urban setting; for ages 5 and up. Runs 7/19 through 8/12. Fri. and Mon. at 11 a.m. and 1:30; Sat. and Sun. at 1 and 3:30. TADA! Theater, 120 W. 28th St. (627-1732). $5; adults $7; reserve.

FLOATING CINEMA—Bugs Bunny fans can watch their favorite segments on a special movie barge. The 90-minute show features a short film on the history of animation, and will show old-time favorites, including Daffy Duck; for ages 9 and up. Take blankets, beach chairs, and flashlights. At dusk (about 8:45). 7/17 at Riverside Park at 98th St.; 7/20, 21 at 69th St. Pier, Bay Ridge,Brooklyn. (800-834-3832). Free.

EEYORE'S—Sand Painting. Learn how Native Americans make pictures with sand and make one with glue and paper to take home; for ages 6 and up. 7/18 at 4. 25 E. 83rd St. (988-3404). Free.

INTERNATIONAL PERFORMANCE & PRODUCTION—A Garment for the Moon. Storytelling, music reminiscent of the Middle Ages; for ages 2 and up. Wed. at 10 a.m.; Thurs.–Sat. at 10 a.m. and 1; also, Thurs. at 7; through 7/27. Westbeth Theatre Center, 151 Bank St. (741-0391). $7.50; adults $10; reserve. . .**Funfest Workshop.** Creative dramatics, mime, and circus skills. Wed. at 11:30 a.m.; Thurs.–Sat. at 11:30 a.m. and 2:30. $5. Group rates available; reserve.

UNION SQUARE PARK—Michael Lee the Magician; for ages 3–9. 7/17 at 10:30. Ampitheatre area at north end of the park. (614-2479). Free.

THEATREWORKS/USA—Class Clown. Upbeat musical that deals with the problem of illiteracy; for ages 5 and up. Mon., Tue., Thurs., and Fri. at 11 a.m. and 1. Sat. and Sun. at 11 a.m.; through 7/28. Promenade Theatre, 2162 Broadway at 76th St. (420-8202). Free.

KINGDOMS OF LAND, SEA, AND SKY—Exhibit featuring illustrations of every kind of life from microbes to mammals. The display is broken down into six kingdoms–water, earth, air, joint kingdoms (animals who live in more than one environment), hidden kingdoms (life forms invisible to the naked eye), and the imaginary kingdom (creatures of fantasy and imagination); through 8/24. Special tour and **Storytelling Program** that answers: When do fish sleep and how did the tiger get its stripes?; for ages 6–9. Call 930-0501 to reserve; program is available throughout the summer for groups of ten or more. New York Public Library, Fifth Ave. and 42nd St. Hours: Mon.–Wed. 11 a.m.–6; Thur.–Sat. 10 a.m.–6. Free.

NEW YORK PUBLIC LIBARY—Free programs. **Musical Medicine Show.** Participatory program about music and sound; for ages 6–12. 7/17 at 10:30 a.m. Chatham Square Branch, 33 E. Broadway. (964-6598). . .**Summer Reading Club.** Weekly meetings where children can talk about books, read, listen to stories, and make crafts. 7/18 at 2. Aguilar Branch, 174 E. 110th St. (534-2930). . .**Festival Faerie Tales.** Folklore from the British Isles performed in costume; for ages 5 and up. 7/17 at 4. Bloomingdale Branch, 150 W. 100th St. (222-8030).

LAST STAND—Children can experience solar power at work by seeing a group of sculptures that "breathe" with the sun's help. Tim Watkins sculpture, presented by the Lower Manhattan Cultural Council; through 8/1. Petrosino Park, at Lafayette and Kenmare Sts. (432-0900). Free.

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

BRONX ZOO—Help put together a **Giant Cat Jigsaw Puzzle**, 88 feet by 55 feet, and break the Guinness U.S. Record; for ages 6 and up. The puzzle will depict exotic and domestic cats, black leopards, cheetahs, snow leopards, and Sumatran and Siberian tigers. 7/18 from 9:30 a.m.–11 a.m.; 7/19 from 10 a.m.–5; 7/20, 21 from 10 a.m.–5:30. (220-5197). Admission: Fri.–Mon. $2; adults $5.75; Tue.–Thurs. *donations.*

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sun. at 1 and 3. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Alice in Wonderland. See Alice, the smoking caterpillar, the disappearing Cheshire cat, and the King of Hearts' un-birthday ball; for ages 4 and up. Sat. and Sun. at 12:30; through 8/24. The Puppetworks Theatre, 338 Sixth Avenue at 4th St., Park Slope, Brooklyn (718-965-3391). $4; adults $5; reserve.

JUST FOR KIDS—Valerie Naranjo's Marimba Quartet. World tour of marimba music; for ages 3 and up. 7/18 at 10:30 a.m. Seuffert Bandshell, Forest Park, Queens. Rain site: Lost Battalion Hall, 93-29 Queens Boulevard, Rego Park. . .**Hybrid Instruments.** Watch musician Ken Butler invent instruments from everyday objects and join him on stage for a hybrid concert. 7/18 at 1. Baisley Park, North Conduit Ave. and Baisley View Blvd. East, Jamaica. Rain site: St. Albans Family Life Center, 172-17 Linden Boulevard, St. Albans, Queens (718-291-1100). Free.

CENTRAL PARK PROGRAMS—Belvedere Castle: Good Vibrations. Make instruments and perform with artist/musician Tony Soll; for ages 5–11. 7/20 at 1. 79th St., south of the Great Lawn (772-0210). Free; reserve. . .**The Dairy: Twinkles and Sparks.** Use paper, springs, eletrical parts, and a little imagination to create a sculpture that lights up. Take a 9-volt battery; for ages 5–11. 7/21 at 1:30. 65th St., mid-park (794-6564). Free; reserve. . .**Storytelling.** Readings of *Uglier Than a Grinning Buzzard*; *Anansi's Hat-Shaking Dance*; *Coyote's Crying Song* and *Munachar and Manacher*; for ages 5 and up. 7/17 at 11 a.m. . .Carol Lewis will read Hans Christian Andersen's *Jack the Dullard.* 7/21 at 11 a.m.; program runs through 9/28. Hans Christian Andersen statue, facing the Model Boat Pond, E. 72nd St. entrance of Central Park (800-834-3832). Free.

THE MUSEUM OF TELEVISON AND RADIO—Television adaptations of classic children's books; for ages 4–10. **Saturday Screenings: Runaway Ralph; Arnold of the Ducks.** 7/20 at 12:30 and 3:30; museum admission. 1 E. 53rd St. (752-4690). Hours: Tue. noon–8; Wed.–Sat. noon–5. $2.50; adults $4.50.

CHILDREN'S MUSEUM OF MANHATTAN—Dinorama. Design your own dinosaur, put together special puzzles, and match the dinosaurs to their correct environment; for ages 4–7. 7/20 at 11 a.m. and 2. **Breakfast With the Beasts.** Meet turtles, ferrets, and other residents of the Staten Island Zoo; for ages 7 and up. 7/20 at 2. **Water, Water, Everywhere.** Answers the questions: Where does the water we drink come from and what keeps it clean? Video and tour of the Central Park Reservoir and Gate House; for ages 6 and up. 7/21 at 1 and 3. Additional $1 for workshops. Exhibit: **Discover Dinosaurs**–Children can uncover dinosaur fossils from a dig table, see a 34-foot robotic Apatosaurus model that moves and makes sounds, and put together their own 4-foot dinosaurs with skeleton puzzles. Tisch Building, 212 W. 83rd St. bet. Broadway and Amsterdam Ave. (721-1234). Summer Hours: Tues.–Sun. 10 a.m.–5. Thurs. after 3 free to public-school students with identification; closed Mon. $4.

MUSEUM OF THE CITY OF NEW YORK—Music: Old and New Paths. Listen to musician Cooper Moore and his homemade instruments: the ashimba, Didley-Bow, and Horizontal-Hoe-Handle-Harp. Moore will show how to build and play a straw oboe and mouth harp, and you can learn a song in sign language; for ages 3 and up. 7/23 at 2. $3. Fifth Ave. at 103rd St. (534-1034). Hours: Wed.–Sat. 10 a.m.–5; Sun. 1–5. Closed Mon.; $3; adults $4.

INFOQUEST CENTER—A hands-on environment with holograms, satellites, fiber-optics, and robotics to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Meet Gor-don the talking robot, program a rock video, find out if you can recognize your own voice, and piece together your face after a video screen scrambles it. There are 40 interactive exhibits. See how microchips are created and how they're used. Also on display: an optical processor, which uses light instead of electricity to transmit information. Help celebrate **Gor-don's fifth birthday** by wearing your own high-tech outfit or walking in the Masquerade Parade at 2:30 on 7/20 and 21. Jugglers, mimes, magicians and a stiltwalker will all be on hand for the party, from 11 a.m.–4 both days. AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free.

NEW YORK BOTANICAL GARDEN—Two for Topiary. Learn the art of training plants into artistic shapes. Take a pair of scissors and a box; for ages 5–10 and an accompanying adult. 7/21 at 1. 200th St. and Southern Blvd., Bronx (220-8616). $25; reserve.

BROOKLYN BOTANIC GARDEN—Scents of Summer. Learn the art of making potpourri; for ages 3–9. 7/17 at 2:30. 1000 Washington Ave., Brooklyn (718-622-4433, ext. 377). $6; reserve.

BROOKLYN CHILDREN'S MUSEUM—Magic and More. Comedy, tricks, and help from the audience with Presto the Magician; for ages 6 and up. 7/19 at 6:30. Museum admission. 145 Brooklyn Ave. (718-735-4400). Hours: Daily except Mon. and Tue. 2–5; weekends and holidays noon–5. $3.

NEW YORK AQUARIUM—Marine Explorer Program. For ages 6–9. "Wonderful Whales." Meet beluga whales, bottlenose dolphins, and the animal training staff. 7/17 at 9 a.m. "Introducing Invertebrates." Meet, touch, feed, and observe sea anemones, urchins, stars, horseshoe crabs, and lobsters. 7/18 at 9 a.m. W. 8th Street and Surf Ave., Brooklyn (718-265-3448). Each workshop $25; reserve.

BROOKLYN'S HISTORY MUSEUM—Brooklyn! A celebration of the borough with song; for all ages. 7/21 at 2. 128 Pierrepont St. (718-624-0890). Hours: Wed.–Sun. noon–5. $1; adults $2.50; free Wed.

QUEENS MUSEUM—Clay Sculpture. Workshop is part of the Art on Site series; for ages 5–14. 7/18 at 1:30. New York City Building, Flushing Meadow-Corona Park (718-592-2405). $2; reserve. . .**Magic Show.** Illusions with Michael Canick. 7/21 at 2:30. Hours: Tue.–Fri. 10–5; Sat. and Sun. noon–5:30. Under 5 free; adults $2.

STATEN ISLAND CHILDREN'S MUSEUM—Dan Butterworth & His Marionettes. Watch shadow, rod, and light puppets dance to a musical score. 7/21 at 2. Additional $2. Snug Harbor, 1000 Richmond Terrace. Hours: Wed.–Fri. 1–5; Sat. and Sun. 11 a.m.–5. $2.

BOOKS

ZERALDA'S OGRE, by Tomi Ungerer. Preschool–Grade 2. Delacorte Press, $15.

ON THE PAMPAS, by Maria Cristina Brusca. Kindergarten–Grade 2. Henry Holt & Co., $14.95.

APES AND MONKEYS, by Donald R. Shire; illustrated by Lisa Bonforte. Grades 2–6. Doubleday, $13.

JENNY'S JOURNEY, by Sheila White Samton. Preschool–Kindergarten. Viking, $13.95.

COMPILED BY BERNICE KANNER

NIGHTLIFE
DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS	
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ABILENE CAFE—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). 7/17: Neal Black and the Preachers. 7/18: David Bennett Cohen. 7/19: Johnny "Clyde" Copeland. 7/20: Johnny Gale's Rockin' Blues. Southern Italian restaurant with blues Sun.–Thu. from 9:30, Fri.–Sat. from 10. **AE, MC, V.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 7/17: Dave Pietro. 7/18: The Blues with Marty Roberts. 7/19: Charles Blenzig. 7/20: The F.B.D. Jazz Quartet. 7/21: Todd Anderson. 7/22: Jam Session with Ron Petrides. 7/23: Offramp. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. Through 7/18: Mike Longo Trio. 7/19–20: Big Nick Nicholas Quartet. 7/21: Lynn Seaton Trio. 7/22: Michael Cochrane Quartet. 7/23: Beth Winter and friends. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 7/21:Gato Barbieri. 7/23–28: Jim Hall–Ron Carter Duo; Joe Pass. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1a.m. Every Tue.–Sat. following the last set until 4a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 7/17: Paul Brady. 7/18: Spirit. 7/19–20: Paul Kantner's Wooden Ships. 7/21: Elvin Bishop. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 7/21: Kenny Barron, Paul West, and Ben Riley. 7/22–27: Geoff Keezer, Ray Drummond, and Ben Riley. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). 7/17: Hammerhead; Vertigo; Boss Hog; Helmet; Lubricated Goat. 7/20: Law and Order. 7/21: Park Rights Council Benefit. Rock club. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant with outdoor garden. Through 7/21: Roland Hanna Quartet. 7/23–28: Ahmad Jamal. **AE, CB, DC, MC, V.**

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 7/17: Little Big Band. 7/18: Loup Garou. 7/19: Queen Bee & the Blue Hornets. 7/20: J.J. Jumpers. 7/21: Gospel Specials. 7/22: Hudson River Rats. 7/23: Joan Osborne. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 7/19: Frankie McCormick, Buddy Connolly, and Joe O'Donnell. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 7/21: The Benny Golson Quartet. 7/23–28: Illinois Jacquet Big Band. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with jazz. Through 7/21: Ron Odrich Quartet. 7/22: Pianist Pete Malinverni and bassist Robert Hurst. 7/23–28: Guitarists Bucky Pizzarelli and Mundell Lowe. Sets 6:30, 8, and 9:45. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 7/17: Dave Leonhardt. 7/18–20: Pete Malinverni Duo. 7/22: Pete Malinverni. 7/23–24: Hal Schaefer. **Upstairs:** 7/19 at 8: Rockapella; followed by Wanda Nash at 10:30. 7/20 at 8: Rockapella; followed by Cabaret with singers Tina Fabrique and Luanne Nogera and comedienne Rhonda Hansome at 9:30 and 11:30. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

INDIGO BLUES—221 W. 46th St. (221-0033). 7/17: T-Square. 7/23: The Funnel. Shows at 9and 11. **AE, CB, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 7/17: Mark Elf Trio. 7/18: Virg Dzurinko Quartet. 7/19: Judy Barnett Quartet. 7/20: *Tribute to Stan Getz* with Bob Kindred & friends. 7/21: Unicef Benefit *Jazz for Kids:* a memorial for Carol Conover. 7/22: Terry Waldo Quartet. 7/23: Darrell Grant with Wayne Roberts. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). 7/17–20: Pianist Lee Ann Ledgerwood with Steve LaSpina on bass. Atmospheric room with jazz every Wed.–Sat. from 9:45. 7/17–20: Lee Ann Ledgerwood. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 7/17: Big Combo Series. 7/18: Elliot Sharp's Terraplane. 7/19: Phoebe Legere and The Underlings. 7/20: Straitjacket Fits. 7/21: Persons; Lunch Factor; John King, Jonathan Caine, and Jean Caine. 7/22: Lenore Van Stein; Charles Gayle Trio. 7/23: Frederick Longberg-Holmes Trio with Evan Gallagher and Eric Bergkvist; Gideon D'Arcangelo Trio. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. Shows nightly from 9, except Sun. at 8:30. 7/17: Young Neal and the Vipers with Dave Howard and Paul Tomasello. 7/18: Rod Piazza and the Mighty Flyers featuring Honey Alexander. 7/19–20: Johnny T and the Headhunters. 7/21: Blues jam with guest host Popa Chubby. 7/22: Gregory Denard Group featuring Reggie Woods. 7/23: Blind Lemon Peel. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 7/27: *Sporting House Revelries:* authentic look at New Orleans boredllo music. Shows Tue.–Sat. at 9:30 and 11:30. Woody Allen holds forth every Mon. Closed Sun. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). 7/17: Royal Manhattan Orchestra. 7/17: the George Gee Orchestra. 7/18: David Allyn Big Band. 7/19: Lou Anderson Big Band followed by Sam Ulano and His Dixielanders. 7/20: The Bob Cantwell Band. 7/21: Sol Yaged and his All-Stars. 7/22: Howie Wyeth Ragtime Band. 7/23: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 7/17: Einsturzende Neubauten; Cabaret Voltaire; Front Line Assembly. 7/18: Sepultura; Sacred Reich; Biohazard; Leeway; White Zombie; Type-O-Negative; Napalm Death. 7/21: Bob Weir and Bob Wasserman. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 7/17: High Voltage Brothers. 7/18: The Machine. 7/19: Bums in the Park; Joan Tyler. 7/20: Long Island's Best Mazarin; Gary Tabita. 7/21: The Press; Peter May and Mayhem. 7/22: Jack Daley; Nunzio Signore; and Dan Cobbett. 7/23: Tribute. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Jazz singer-pianist Ken Brauner plays every Tue.–Fri. from 5–9. Janice Friedman's Jazz Trio on Tue. and Wed. from 9:30–1:30 a.m. The Ken Brauner Trio play Thu.–Fri. 9:30–1:30 a.m. Guest bands play Sun. and Mon. from 7–11. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 7/21: Art Farmer Quintet featuring Jimmy Heath. 7/23–28: Don Pullen Trio. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 7/19–20: Stacy Lattisaw. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TIME CAFE—8 Great Jones St., bet. Broadway and Lafayette St. (533-7000). **Downstairs:** Sets at 10, 11:30, and 1 a.m. **No credit cards.**

TRAMPS—45 W. 21st St. 7/17: Pere Ubu; Mr. Bungle; Shams; Miracle Legion. 7/19: Lou Ann Barton, Angela Strehli, and Marcia Ball; The Iguanas. 7/20: Bobby Radcliff; The Iguanas. (727-7788). **AE, MC, V.**

TRUE BLUE—1286 First Ave., at 69th St. (734-2862). 7/17: Combo Limbo; Thrillcat. 7/18: Club Iguana; Moving Day. 7/19: Mazarin. 7/20: Boppin' the blues with Jon Turi; Arthur Neilson. 7/21: Jon Paris. 7/22: The Hellhounds. 7/23: The Rockets featuring Taryn Hunter.Chinese and American restaurant with entertainment nightly from 9:30. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). **Top of the Gate:** *Love Lemmings*, a satirical comedy revue, Wed.–Fri. at 8, Sat. at 7:30, Sun. at 3. **Downstairs:** 7/22: Johnny Ray with Los Hermanos Moreno and David "Fathead" Newman. **Terrace:** 7/17–21: Walter Bishop, Jr. Trio. Every Mon.: Raphael D'Lugoff Trio. Tue.: Hellman's Angels. Wed.: Singer Renée Dawson. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 7/21: Ralph Moore Quintet. 7/23–28: Gerri Allen Quartet. **No credit cards.**

VISIONS—125 Macdougal St. (673-5576). 7/17–18: Gary Peacock Quartet. 7/19: Ratzo Harris Quartet. 7/20: Chromatic Persuaders; Lindsey Horner. 7/21: Dave Stryker Quartet. 7/22: Eddie Henderson Quartet. 7/23: Gerard Faroux. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 7/17: Pearl Jam; Bogeymen. 7/18: Band Du Jour; Acoustic Junction. 7/20: Solar Circus; Dust Pan; Speed of Light Show. 7/21: Rest Area. 7/22: *Women's Health Education Project* Benefit featuring Sister Carol. 7/23: Blue Dixie. **AE, MC, V.**

WONDERLAND—519 Second Ave., at 29th St. (213-5098). Sets Wed.–Thu. at 9 and 11, Fri.–Sat. at 9, 11 and 1 a.m. **AE, MC, V.**

ZANZIBAR & GRILL—550 Third Ave., bet. 36th and 37th Sts. (779-0606). Restaurant/jazz club. Sets start Mon.–Sat. at 9–10, Sun. at 8. **AE, MC. V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 7/20: Pianist Jane Jarvis and bassist Frank Tate. 7/22–27: Pianist Jane Jarvis and clarinetist Kenny Davern. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 7/17: Little Angels; God's Little Monkees; and Serious Pilgrim. 7/18: The Paladins with Dave Alvin. 7/20: Billy Lee Rielly; Jack Smith and his Rockabilly Planet. 7/23: The Radiators. **AE, CB, DC, MC, V.**

TEXAS—10 E. 16th St. (255-8880). Bar/restaurant featuring "A Little Country in the City" series. 7/20: Soozie Tyrell and the Wild Blue Marlins. Setsfrom 9. **AE, MC, V.**

COMEDY/MAGIC

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Regulars include: Allan Havey, Joy Behar, Linda Smith, Mario Joyner, Jonathan Solomon and Mario Cantone. Every Mon., Showcase. Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 7/21: Comedians Jim David, Ben Creed, Vic Di Betteto, Jim Mendrinos, Scott Bruce, Bill Rutkowski, Mike Eagan, and Danny Curtis. 7/22–28: Comedians Harry Freedman, Tony Powell, Ben Creed, Eddie Feldman, Jim Mendrinos, Bob Golub, Scott Bruce, Mike Egan, and Danny Curtis. Sun.–Thu. at 8:45, Fri. at 9and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 7/17: Magicians Mark Mitton; Imam. 7/18: Magicians Glen Gazin; Michael Chaut; and Margaret Steele. 7/19–20: Magicians Rocco; Hiawatha; and Mario Gonzalez; also comedian Vinnie Platania and pianist Rich Sanders. 7/23: Magicians Meir Yedid; Imam. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 7/21: Rhonda Hansome; Fran Solomita; Dennis Regan; and Eric Kornfield. 7/23–28: Don McEnry; Jack Simmons; Anthony Clark, and Frank Santorelli. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. between 9 and 11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

CAT CLUB—76 E. 13th St. (505-0090). 7/21: Bill Conway and the Swing Express; Sandra Cameron Dance Center. Every Sun. from 8: *Savoy Sundays*–dance to live big bands. **No credit cards.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to Mike Cossi and his music, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 7/17: Miller Band Network. 7/20: Diblo. 7/22: Leila's. 7/23: Cypress Hill; Soul Kitchen. **AE, CB, DC, MC, V.**

TAVERN ON THE GREEN—Central Park at W. 67th St. (873-3200). Every Tue.–Sun. from 9.

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). 7/17, 24: Steve Sacks. 7/21: Rock Magician Jarrett Parker at 3; Singer Pam Tate and her Men in Blues at 7. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 7/17: Anne Correa. 7/18: Ellen Mittenthal with Wayne Barker. 7/19: Bob Newkirk. 7/21: Bruch Detrick at 5; Allison Starr at 8. 7/22: Kathrin King Segal with Wes McAfee. 7/23: Sue Skourka. **Piano Bar:** Every Wed.–Sat. from 8:30–12:30 a.m.: Pianist Danny Apolinar. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). Shows at 8 and 10. 7/17: *Forgotten Broadway*, ensemble musical revue. 7/18: Marching to Euphoria, comedy troupe; singer Rita Marie Kelly. 7/19: Singer Barbara Fasano followed by *Cafe Berlin*, musical revue. 7/20: Steve Rosenfield's *Stand Up Comedy Experience*. 7/21 at 5:30: singer Fran McGuire with Barry Levitt followed by singer Billy Porter at 10. 7/23: Robin Boudreau and Vince Gerardi, comedy and song. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 7/17: Bourbon Street Naughties; Comedienne B.B. Berg. 7/18: *Our Town*, musical/play ; *Mindfield*, comedy. 7/19: Singer Kathy Fraenza; Bad Attitudes, comedy/musical satire. 7/20: *Broken Lizard*, comedy; Gotham City Improv, improvisation. 7/21: *Plenty Money*, Musical/play; singers The Clicque; Sex Music with Ariel Lucas. 7/22: 50/50 Comedy Network; Ruth Fields. 7/23: *It's My Party*, musical/play; *Plenty Money*, musical/play **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 7/17: *Push My Buttons*, musical revue; Julie Halston. 7/18: Vanessa Campbell; Teri Lynn Paul. 7/19: Bill Wright; Black Tie. 7/20: Black Tie; Phillip Nameworth. 7/21: Marie Santell and Jonathan Long; Joel Silberman. 7/22: Gary Wright; Doug Anderson. 7/23: Satin Dolls; Steve Hayes. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 7/17 at 7:30: *St. Louie Woman* with Kate Lyn Reiter and Amy Coleman. 7/18 at 8: Tim Lytel followed by Anne Mulhall at 10. 7/19 at 8: Irene Jaeger with Dean X. Johnson followed by Steve Orr. 7/20 at 8: Marci Weinstein followed by Rubber Feet at 10. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 7/17: Rick McKay with pianist Wes McAfee. 7/18: Sigrid Sunstedt. 7/19: Anthony Santelmo, Jr. with pianist Nat Butcher. 7/23: Alex Bennett Kahn with pianist Bruce Barnes. Shows at 9 and 11. **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Ancient Egyptian style nightclub featuring Nesmar and Karima, singers, dancers, musicians in "Harem Holiday". Shows nightly at 9:15 followed by continuous entertainment from 10:30–4 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Through 7/20: Phyllis Newman. Dine and dance tothe Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Sat. until closing.**Rainbow & Stars:** *Elegant cabaret room with a spectacular view.* Shows Tue.–Sat. at 9 and 11:15. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). 7/23 at 7: *Cabaret America* with Jeff Harnar. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) A new cabaret theatre supper club. *Forever Plaid*, Wed.–Thu. at 8, Fri. 8 and 10:30, Sat. 7:30 and 10:30, Sun. 3 and 7:30. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 7/24 at 11:30: Nell Campbell.Jazz pianist Nat Jones plays every Thu.-Sat. from 6–7 and from 7–11 with the Nat Jones Trio. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Lobby:** Singer-pianist Buck Buchholz plays the music of Berlin, Porter, Kern and Gershwin every Wed.–Sat. from 5–8, Sun. 5–10. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m., Tom Nelson plays Sat. and Sun. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 6–11 to the music of the Tony Cabot Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and friends, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Oak Room:** Michael Roberts Tue.–Sat. **Edwardian Room:** Pianist-composer Earl Rose performs from Bach to Berlin to Blues, Tue.–Thu. 7–11. **AE, CB, DC, MC, V.**

PLAZA ATHENEE—Madison Ave. at 64th St. (734-9100). **Le Regence:** Pianist-singer Bob Kail plays Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Alex Johnson plays Tue.–Sat. from 6–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

THE ASSEMBLY—16 W. 51st St. (581-3580). Steak and fish restaurant with pianist Wesley Reyes performing in the lounge, Mon., Wed.–Thu. from 5:30–9:30, Christopher Gillespie takes over on Tue. and Fri. **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with Buyumba providing Spanish-flavored piano every Tue.–Sun. from 7:30–11:30. **AE, MC, V.**

CHARMANT—625 Columbus Ave., near 91st St. (724-9144). Warm Continental restaurant with music six nights a week. Thu.: pianist Norma Jeanne Curley. Fri.: bassist John Loehrke with pianist Joe Ruddick. **AE, CB, DC, MC, V.**

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.–Sat. from 8–12:30 a.m. **MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

SYMPHONY CAFE—960 Eighth Ave., at 56th St.(397-9595). Composer-singer-pianist Irving Fields performs every Fri. and Sat. from 8–midnight. **AE, CB, DC, MC, V.**

RADIO HIGHLIGHTS

COMPILED BY GIA KOURLAS

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM; 1560 AM

Wed., July 17

2:00/WNCN—Verdi: String Qt. in e; **Falla:** Four Spanish Pieces.

3:00/WNCN—Handel: "Music for the Royal Fireworks"; **J. Haydn:** Concertino No. 12 in C.

4:00/WNCN—Mozart: *The Marriage of Figaro,* Ov.; **Albinoni:** Adagio in g; **Berlioz:** *Roman Carnival,* Ov., Op. 9.

5:00/WNCN—Copland: *Rodeo,* "Hoe-down"; **Borodin:** Nocturne Qt. No. 2.

6:00/WNCN—Holst: *The Planets,* "Jupiter"; **J. Williams:** *Cowboys,* Ov.

7:00/WNCN—Tchaikovsky: *The Nutcracker,* Divertissement, Op. 71; **Rossini:** String Sonata No. 4 in B-Flat; **Mozart:** Divertimento in C.

WQXR—Schumann: Sym. No. 4 in d; **Viotti:** Cto. in A for Piano, Violin, and Strings; **Lekeu:** Adagio for Strings, Op. 3.

8:00/WQXR—Barber: Sym. No. 1, "Medea."

WNYC—Schickele: Qt. for Violin, Clarinet, Cello, and Piano.

9:00/WNCN—Beethoven: Cto. for Piano No. 5 in E-Flat, "Emperor," Op. 73; **C.P.E. Bach:** Fantasia for Fortepiano in C.

Thu., July 18

2:00/WNCN—Mozart: Cto. for Piano No. 6 in B-Flat; **Marsh:** Sym. No. 1 in B-Flat; **J. Haydn:** Cto. for Piano No. 4 in C.

WNYC—The St. Louis Symphony Orchestra. **Bartók:** Cello Cto.; **Stravinsky:** *The Rite of Spring.*

3:00/WNCN—Ravel: *Bolero;* **Rossini:** String Sonata No. 2 in A.

4:00/WNCN—Saint-Saëns: *Danse Macabre;* **Handel:** *The Messiah,* "Halleluiah Chorus."

5:00/WNCN—Gounod: *Funeral March of a Marionette;* **Bazzini:** *Dance of the Goblins;* **J.C. Bach:** Overture No. 6 in G.

6:00/WNCN—Liszt: "Hungarian" Rhapsody No. 2 in c-sharp; **Suppé:** *Light Cavalry,* Ov.

7:00/WNCN—Mozart: Cto. for Horn No. 4 in E-Flat; **J. Haydn:** Wind Qnt. No. 12 in F.

8:00/WNCN—M. Haydn: Sym. in D; **R. Strauss:** Duet Concertino.

WQXR—Tchaikovsky: Sym. No. 1.

WNYC—Barnes: *Lamentations of Jeremiah;* **Jolivet:** *Ballet des Etoiles;* **Jarre:** *The Year of Living Dangerously.*

9:00/WNCN—Beethoven: Sym. No. 6 in F, "Pastoral," Op. 68.

Fri., July 19

2:00/WNCN—C. Stamitz: Cto. for Flute in G, Op. 29; **Berlioz:** *Damnation of Faust*, Highlights.

WNYC—Vivaldi: Cto. in d for Two Violins, Cello, Strings, and Continuo; **Brahms:** "Hungarian" Dance No. 1; Sym. No. 2.

3:00/WNCN—Bach: "Brandenberg" Cto. No. 6 in B-Flat; **Mozart:** Violin Sonata in C.

4:00/WNCN—J. Clarke: Trumpet Suite in D; **Wagner:** *The Flying Dutchman*, Ov.

5:00/WNCN—Saint-Saëns: *Samson and Delilah,* "Bacchanale"; **J. Williams:** *Olympic Fanfare.*

6:00/WNCN—Tchaikovsky: *Swan Lake*, "Black Swan" pas de deux, Op. 20; **Enesco:** "Romanian" Rhapsody No. 1 in A, Op. 11.

7:00/WNCN—J. Haydn: Cto. for Trumpet in E-Flat; **Mozart:** String Qt. No. 2.

WQXR—Bizet: *The Pearl Fishers,* Highlights.

8:00/WNCN—Saint-Saëns: Sym. No. 2 in a, Op. 55; **Mendelssohn:** String Sym. No. 6 in E-Flat; **Bach:** Flute Sonata in E-Flat.

WQXR—R. Strauss: Serenade in E-Flat, Op. 7; *Don Quixote,* Op. 35.

WNYC—"Masterwork Hour." **Beethoven:** "Archduke" Trio.

9:00/WNCN—Chopin: Cto. for Piano No. 1 in e, Op. 11; **Vivaldi:** Sonata for Two Violins No. 7 in E-Flat, Op. 1.

WQXR—Schumann: Piano Cto. in a; **Verdi:** Qt. in e; **Schonberg:** Chamber Sym. No. 2, Op. 38.

Sat., July 20

10:00 a.m./WNCN—Kraus: Sinfonia in E-Flat; **M. Haydn:** Nocturne in F.

WQXR—Prokofiev: Classical Sym., Op. 25; **Chopin:** Barcarolle in f-sharp, Op. 60; **Bach:** "Brandenburg" Cto. No. 6 in B-Flat.

11:00 a.m./WNCN—Bach: "Brandenburg" Cto. No. 4 in G; **Parry:** *Lady Radnor's Suite.*

WQXR—Sibelius: *Rakastava*, Suite; **Boccherini:** Cello Cto. in G; **Lanner:** *Steyerische Tanzer Landler,* Op. 165.

12:00/WNCN—Liszt: Cto. for Piano No. 1 in E-Flat; **Mussorgsky:** *Souvenirs of Childhood.*

WQXR—J. Haydn: Sym. No. 39 in g; **Grieg:** *Sigurd Jorsalfar,* "Homage March," Op. 22; **Brahms:** Scherzo in e-flat; **Saint-Saëns:** Havanaise, Op. 83.

1:00/WNCN—Gershwin: Cto. in F.

1:30/WQXR—Saturday Afternoon at the Opera. **Puccini:** *Turandot.* Cast: Nilsson, Scotto, Corelli, Giaiotti; conductor: Molinari-Pradelli.

2:00/WNCN—Goldmark: *Penthesilea,* Ov., Op. 31; **J. Haydn:** Cto. for Piano No. 4 in G.

WNYC—Childs: "Parterre"; **Reich:** "The Four Sections"; **Rolnick:** Vocal Chords.

3:00/WNCN—DeLalande: Third Caprice; **Riccio:** Canzon, "La Fineta."

4:00/WNCN—Mozart: Piano Sonata No. 8 in D; **Bach:** Cto. for Oboe in g.

5:00/WNCN—Saint-Saëns: *Carnival of the Animals,* "Swan"; **Rameau:** Cto. Grosso No. 4 in B-Flat.

6:00/WNCN—Brahms: *Lullaby;* **M. Haydn:** Sym. No. 41 in F.

7:00/WNCN—Mozart: "Ah! Vous dirai-je, Maman," Variations; **J. Haydn:** String Qt. in A, Op. 20.

9:00/WNCN—Beethoven: Piano Sonata No. 23 in f, "Appassionata," Op. 57.

Sun., July 21

10:00 a.m./WNCN—Boccherini: Guitar Qnt. No. 4 in G, "Fandango"; **Vivaldi:** Cto. for Guitar in A.

WQXR—The Cleveland Orchestra. **Schumann:** Piano Cto. in a; **Tchaikovsky:** Sym. No. 6 in b, "Pathétique." Cast: Grimaud; conductor: Ling.

WNYC—Bach: Suite No. 6 in E; **Tippett:** "Variations on an Elizabethan Theme"; **Christiansen:** Sonata No. 1, Op. 15.

11:00 a.m./WNCN—J. Haydn: Cto. for Flute No. 1 in D; **Cirri:** Cello Sonata No. 5 in E-Flat, Op. 16.

WQXR—Bizet: Sym. in C.

12:00/WNCN—Bach: "Brandenburg" Cto. No. 2 in F; **Mozart:** Sym. in a, "Odense."

WQXR—Mozart: Horn Cto. No. 2 in E-Flat; **Chopin:** Ballade No. 4 in f, Op. 52.

1:00/WNCN—The Chicago Symphony Orchestra. **Bach:** Motet, "Sing the Lord a New Song"; **Mozart:** "Masonic Funeral Music."

3:00/WNCN—Vivaldi: *The Four Seasons,* "Autumn," Op. 8; **C.P.E. Bach:** Sym. in F.

4:00/WNCN—Hertel: Cto. for Trumpet and Oboe in E-Flat; **J. Haydn:** Sym. No. 4 in D.

5:00/WNCN—Chopin: Etudes Nos. 3 and 4 in E, Op. 10; **Vivaldi:** Cto. for Oboe in C; **Weber:** *Oberon,* Ov.

6:00/WNCN—Reger: Serenade for Flute in G, Op. 141; **Corelli:** Trio Sonata in d, Op. 5.

7:00/WNCN—Rossini: *William Tell,* Ov.; **Tartini:** Cto. for Violin in e.

8:00/WQXR—"Sunday Night Opera House." **Saint-Saëns:** *Samson and Delilah.* Cast: Baltsa, Carreras, Estes, Summers, Burchuladze; conductor: Davis.

Mon., July 22

2:00/WNCN—Crusell: Cto. for Clarinet No. 1 in E-Flat, Op. 1; **J. Haydn:** Piano Sonata No. 38 in F.

WNYC—The Vienna/Salzburg Festival. **Tchaikovsky:** Piano Cto. No. 2; **Bruckner:** Sym. No. 3.

3:00/WNCN—R. Strauss: *Don Juan,* Op. 20; **Pezel:** Suite in C.

4:00/WNCN—Ravel: *Pavane for a Dead Princess;* **Hérold:** *Zampa,* Ov.

5:00/WNCN—Saint-Saëns: Intro. and Rondo Capriccioso; **J. Haydn:** *World of the Moon,* Ov. in C.

6:00/WNCN—J. Strauss: *Die Fledermaus,* Ov.; **Sarasate:** *Zigeunerweisen,* Op. 20.

7:00/WNCN—Britten: *Young Person's Guide to the Orchestra,* Op. 34; **C. Stamitz:** Cto. for Flute and Oboe in G.

WQXR—Dvorák: Serenade in d, Op. 44; **Fauré:** Piano Trio, Op. 120.

8:00/WNCN—J. Haydn: Cto. for Piano No. 9 in G; **Mendelssohn:** Trumpet Ov., Op. 101; **Weber:** Grand Duo Concertant, Op. 48.

WQXR—Bernstein: Serenade for Solo Violin, String Orch., Harp, and Percussion.

WNYC—Harris: *Father Flanagan;* **Bartók:** Piano Qt.; **Clifton:** "The Man With a Load of Mischief."

9:00/WNCN—Grieg: Cto. for Piano in a, Op. 16; **Handel:** Violin Sonata No. 3 in F, Op. 1.

WQXR—The Boston Symphony Orchestra. **Beethoven:** Sym. No. 4; **Saint-Saëns:** Violin Cto. No. 3; **Wagner:** *Tannhäuser,* Ov. Conductor: Janowski.

Tue., July 23

2:00/WNCN—Mozart: Violin Sonata No. 24 in F; **Bach:** Trio Sonata No. 1 in E-Flat; **Onslow:** Sonata for Piano for Four Hands in e, Op. 7.

WNYC—The Los Angeles Symphony. **Mozart:** Clarinet Cto.; **Elgar:** Sym. No. 2.

3:00/WNCN—J. Haydn: String Qt. in F, "Serenade," Op. 3; **Martines:** Sinfonia in C; **Albinoni:** Cto. for Oboe in g, Op. 9.

4:00/WNCN—Marais: *Bells of Sainte Genevieve;* **J. Williams:** *Cowboys,* Ov.

5:00/WNCN—Brahms: "Hungarian" Dance No. 5 in g; **Holst:** *The Planets,* "Jupiter"; **Vivaldi:** Cto. for Strings in d.

6:00/WNCN—Rossini: *Silken Ladder,* Ov.; **Liszt:** "Hungarian" Rhapsody No. 6 in D-Flat; **Mozart:** *The Marriage of Figaro,* Ov.; **Copland:** *Rodeo,* "Hoe-down."

7:00/WNCN—Bach: "Brandenburg" Cto. No. 5 in D; **Vivaldi:** Cto. for Flute in a; **Dvorák:** "Slavonic" Rhapsody No. 2 in g, Op. 45.

WQXR—Schubert: Sym. No. 3 in D; **Hummel:** Grand Serenade No. 1, Op. 63; **Brahms:** *Tragic,* Ov.

8:00/WNCN—Vogler: Sinfonia "La Scala"; **Tartini:** Cto. for Violin in A.

WQXR—Ravel: Cto. for the Left Hand; **Mozart:** Piano Cto. No. 25.

WNYC—Ponce: Sonatina "Meridional"; **Milhaud:** String Qt. No. 3; **Bennett:** *Nicholas and Alexandra.*

WFUV—"A Box at the Opera." **Verdi:** *Aida.*

9:00/WNCN—Tchaikovsky: Sym. No. 5 in e, Op. 64.

WQXR—Weber: *Der Freischütz,* Ov.; **Sibelius:** Violin Cto.

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

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DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., JULY 17

1:30 p.m.

9 With first place no longer just a dream, the **New York Mets** play the **San Francisco Giants** at home today, before welcoming the **Los Angeles Dodgers** to Shea Thursday at **7:30 p.m.** The Dodgers and the Mets again Sunday at **1:30 p.m.**; then, the Mets go west to play the Giants in windy, chilly Candlestick on Tuesday at **10:30 p.m.**

4:00

LIFE **Moonlighting.** The 1985 pilot of the series that, for better or worse, made Bruce Willis a household name. Willis played the lunk who ran a down-and-out detective agency that came to life when model Cybill Shepherd became his partner. (2 hrs.)

8:00

13 **Evening at Pops—"A Tribute to the Theater Music of Leonard Bernstein."** Host Beatrice Arthur, soloist June Anderson, and a flock of Broadway singers and hoofers toast the American musical hero with scenes from his *West Side Story, Candide,* and *On the Town.* (1 hr.)

8:05

TBS **Raid on Entebbe.** A most exciting 1977 TV movie about the daring Israeli commando raid to rescue 103 hostages at the Entebbe Airport in Uganda on July 4, 1976. With Charles Bronson, Peter Finch, and Jack Warden. (3 hrs.)

9:00

13 **Amazon: The Land of the Flooded Forest.** Host William Shatner explores how both animal and human dwellers handle the Amazon's dramatic changes in water levels. (1 hr.) Also shown Monday at **8:00 p.m.** on 49.

49 **The Creation of the Universe.** That's a big topic for just an hour and a half, but science writer Timothy Ferris (backed by Brian Eno's music) does his best, digging through 15 billion years' worth of evidence. Also shown Monday at **10:00 p.m.** on 13.

10:00

13 **Rock and Paper.** The first segment of five profiling midtown Manhattan's Worldwide Plaza and the people who executed the project. (1 hr.)

21 **National Audubon Society Special—"Wildfire."** James Woods is the host of this exploration of whether forest fires, like the one in Yellowstone in 1988, are necessary to a forest's preservation or simply a necessary evil. (1 hr.) Also shown Thursday at **8:00 p.m.** on 49 and Monday at **8:00 p.m.** on 13.

10:30

TNT **Love Me or Leave Me** (1955). Doris Day stars in this stirring musical bio about twenties singer Ruth Etting and the gangster who dominated her life. With James Cagney, Cameron Mitchell, Robert Keith, Tom Tully. (2 hrs. 40 min.)

2:00 a.m.

11 **Silver Bears** (1978). Michael Caine, Cybill Shepherd, Louis Jourdan, and Martin Balsam star in this solid adventure drama about a chaotic quest for an Iranian silver mine. Peter Stone adapted Paul Erdman's novel. (2 hrs.)

THU., JULY 18

8:00 p.m.

13 **Mystery!—"Rumpole and the Age of Miracles."** Rumpole (Leo McKern) is asked by the Canon of Lawnchester to defend his uncle on adultery charges, but Rumpole, once in Lawnchester, finds that Erskine-Brown has already been appointed to do so. (1 hr.) Also shown at **9:00** on 21 and 49, Friday at **9:00 p.m.** on 50, and Sunday at **9:00 p.m.** on 31.

BRV **The South Bank Show—"The Penguin Cafe Orchestra."** A profile of the unorthodox eight-member ensemble that shakes up the classical world by tossing instruments like drums, ukuleles, and penny whistles into its sound. (1 hr.)

TNT A pair of terrific Bette Davis pictures. First, Bette plays the villainous Regina, the role that gave Tallulah Bankhead her greatest Broadway triumph, in **The Little Foxes** (1941), a faithful rendering of the Lillian Hellman play—probably her best work. **Now, Voyager** (1942) plays at **10:30.** Bette is the repressed, unhappy spinster; Claude Rains is the masterly psychiatrist whose magic begins to transform her; Paul Henreid is the aristocratic, worldly hero who steps in just when the time is ripe. The result is all it should be (2 hrs. 30 min.).

9:00

13 **An American in Paris** (1951). Vincente Minnelli's overloaded but colorful musical, with Gene Kelly as a muscular painter, Oscar Levant as his cynical buddy, Nina Foch as his icy patroness, and Leslie Caron as a fresh-faced *parisienne.* Best of all is the Gershwin score. (2 hrs.)

50 **Studebaker—Less Than They Promised.** A look at the Studebaker Automobile Corporation of South Bend, Indiana, and the economic impact of its failure. (1 hr.)

ESPN **U.S. Olympic Festival.** The annual amateur athletic extravaganza is in Los Angeles this year, with some events shown live and others on tape. Other times to view are Friday at **5:30 p.m.,** Saturday at **4:00 p.m.,** Sunday at **4:30 p.m.,** and Monday at **midnight.**

10:00

50 **Elvis—Aloha From Hawaii.** The famed comeback concert of 1973, featuring "Burnin' Love," "Hound Dog," and the wonderful, plaintive "Suspicious Minds." (1 hr. 30 min.)

FRI., JULY 19

8:00 p.m.

4 **Dream Date.** A 1989 comedy, starring Tempestt Bledsoe and Clifton Davis, about a teenager on her first date, and her spying, over-protective father. (2 hrs.)

9 **The Thomas Crown Affair** (1968). An utterly entertaining film, if little more, from Norman Jewison. Steve McQueen stars as a millionaire with the perfect plan to rob a bank, and Faye Dunaway plays an equally cool insurance investigator determined to catch him. (2 hrs.)

FAM **The Gunfighter** (1950). A good and bloody Western with equal shares of action and mystery. Gregory Peck shines, as does Helen Westcott. (2 hrs.)

TNT **Mildred Pierce** (1945). Michael Curtiz's surprisingly tough-minded soap opera about mother love and sacrifice. Joan Crawford won an Oscar for her portrayal of the heroine, who gets involved in a romantic triangle with her spiteful, spoiled daughter (Ann Blyth) and a handsome rotter (Zachary Scott). (2 hrs. 20 min.)

8:30

2 **Whose Side Are You On?** A new news program, anchored by Mike Wallace and Charles Kuralt, that examines both sides of issues that raise ethical and moral dilemmas. Tonight, a debate about a California man who was arrested for murder after helping his wife commit suicide. (30 min.)

9:00

13 49 **American Playhouse—"A Marriage: Georgia O'Keeffe and Alfred Stieglitz."** A factual drama, written by Julian Barry, about the dramatic lives of the Wisconsin teacher turned painter and the urbane Stieglitz, 24 years O'Keeffe's senior, who forged photography into an art form. Starring Jane Alexander and Christopher Plummer. (1 hr. 30 min.)

9:30

7 **Hi Honey, I'm Home.** The debut of a half-hour comedy about the differences between two families: one from the nineties, the other from the fifties. The latter family is part of the Sitcom Relocation Program, which takes care of characters from canceled TV programs until they are put back on the air. Each episode will be shown in "instant rerun" on NICK Sundays at **8:30 p.m.** and **11:00 p.m.**

10:30

13 **On Dancing Isadora's Dances.** Annabelle Gamson, well known for interpreting the works of Isadora Duncan, reflects on the first great soloist of modern dance. (30 min.)

11:00

13 **New Television—"J. S. Bach."** A high-tech look at life of the old-world composer, by video artist Juan Downey. (30 min.) Also shown Monday at **10:00 p.m.** on 31.

11:30

21 **The Member of the Wedding** (1952). Carson McCullers's wrenching story of growing up lonely in the South. With Ethel Waters and the splendid Julie Harris. (1 hr. 30 min.)

SAT., JULY 20

NOON

MAX **Witness for the Prosecution** (1957). Charles Laughton, Marlene Dietrich, Elsa Lanchester, and Tyrone Power have a great time with Agatha Christie's enjoyably fraudulent courtroom melodrama. A famous double-twist ending. Co-scripted and directed by Billy Wilder. (2 hrs.)

12:30 p.m.

13 **Pap Test: A Cure for the Crisis.** An examination, introduced by Elizabeth Dole, of the issues raised by a series of *Wall Street Journal* articles about the accuracy of Pap-smear testing. (30 min.)

1:00

11 **The Iceman** (1984). An astonishingly beautiful frozen-man-in-the-North movie, directed by Fred Schepisi, starring Timothy Hutton, Lindsay Crouse, and John Lone. (2 hrs.)

2:00

LIFE How better to celebrate the tenth-year wedding anniversary of Prince Charles and Princess Di than with nine hours of "royal" television? First, **The Royal Romance of Charles and Diana.** At **4:00, British Royalty;** at **5:00, The Great American TV Poll;** at **5:30, Fergie, Duchess of York;** at **6:00, American Royalty;** at **7:00, Charles and Diana: For Better or for Worse;** at **8:00, The Royal Romance of Charles and Diana;** finally, at **10:00, The Prince's Trust Rock Gala 1988** (1 hr.).

4:20

TBS **Take the Money and Run** (1969). Woody Allen made good on his first shot as writer-director-star. He plays a woefully inept and compulsive thief in this compact mix of sight gags and one-liners. With Janet Margolin. (1 hr. 45 min.)

4:30

7 **The Mita New York Games.** Live track and field, as part of *ABC's*

Wide World of Sports. Among the participants are sprinter Leroy Burrell, miler Joe Falcon, and the versatile Carl Lewis, putting his 65-meet undefeated long-jump streak on the line.

6:00
13 It's certainly the age of equal opportunity: Last Saturday night was devoted to cats; this time around, it's dogs. First, **A Wolf in the Fold,** which shows how dogs have evolved from the adversaries of sheep to their protectors. At **7:00, Wild Dogs of Africa,** about a dog family on the Serengeti Plains. At **8:00, Those Wonderful Dogs,** a *National Geographic* special tracing the history of the relationship between man and dog, from hunting and herding to fighting and playing. And finally, in a bit of a stretch, Lasse Hallström's **My Life as a Dog** (1985), a gentle but surprisingly powerful Swedish movie about a twelve-year-old boy whose mother is dying of tuberculosis (1 hr. 45 min.). *My Life as a Dog* will also be shown Sunday at **6:00 p.m.**

8:00
11 **Psycho II** (1983). In this sequel to Hitchcock's 1960 shocker, Norman Bates (Tony Perkins again), the schizoid killer, emerges after two decades in the bin and returns to that awful house on the hill. Perkins is touching and rather funny, but the updated horror-film mentality is often overwhelming. (2 hrs.) In **Psycho III** (1985), at **11:30,** Norman is once again released, "cured" of his homicidal tendencies. Only if there's nothing better to do. (2 hrs.)

BRV **Three Men and a Cradle** (1985). More forceful than the American version that came later (*Three Men and a Baby*), Coline Serreau's story of three bachelors who are suddenly made fathers is heartfelt and very funny. (2 hrs.)

9:00
21 **The Wonderful Kangaroo.** Host George Plimpton and narrator Peter Ustinov look at efforts to protect the pouched national animal of Australia. (1 hr.)

HBO **Doublecrossed.** Dennis Hopper stars in the true story of Barry Seal, a thrill-seeking, drug-running pilot who pledged his allegiance to the DEA in order to avoid jail, only to be cut off by them and, eventually, murdered. (2 hrs.)

10:00
SHO **Just for Laughs '91: The Montreal International Comedy Festival.** Mary Tyler Moore bows as a stand-up comic as host of this live special; other performers include Jane Curtin, Kevin Nealon, and Brian Regan. Also, Milton Berle is inducted into a comedy hall of fame. (1 hr. 30 min.)

10:45
13 **Three on a Match** (1932). A dark and well-paced melodrama about three lapsed childhood girlfriends who strike up their friendship once again. With Bette Davis, Joan Blondell, Ann Dvorak, and Humphrey Bogart. (1 hr. 5 min.)

11:20
TNT **Clash by Night** (1952). A brooding and captivating (if dated) Fritz Lang picture, based on a Clifford Odets play. Barbara Stanwyck stars as a misfit who marries for security, then runs head-on into lust. With Paul Douglas and Robert Ryan. Marilyn Monroe is wonderful as a carefree beauty in blue jeans. (2 hrs. 15 min.)

SUN., JULY 21

9:30 a.m.
7 **British Open Golf Championship.** The knee-deep roughs, the hillocks, the wind-whipped water—it all makes for one of golf's most exasperating and exciting tournaments. Live coverage of the 120th edition, from Southport, England.

11:00 a.m.
11 An eerie and splendid Sunday-morning double shot of Alfred Hitchcock. First, **Vertigo** (1958), an elaborate and impassioned thriller starring James Stewart as an ex-police detective suffering from a fear of heights, and Kim Novak as the classy woman he tails and falls in love with. At **1:30, Rear Window** (1954), a classic if ever there was one, with Stewart again, playing a photographer with a broken leg who sits at his back window spying on his neighbors across the courtyard. Grace Kelly is his gorgeous fiancée. The movie's restricted-point-of-view strategy is justifiably famous (2 hrs. 30 min.).

4:00 p.m.
11 The hopeful **New York Yankees** start the second half of the season on the Left Coast, against the **Oakland A's.** By Tuesday, they're back at home to welcome the **Seattle Mariners** to the stadium, at **7:30 p.m.**

4:30
7 **Tour de France.** Stage fourteen—or part of it, at least—is presented live, as the pack flies from Saint-Gaudens to Castres. (1 hr. 30 min.)

6:30
21 **Evening at Pops—"The Chieftains."** The celebrated traditional Irish band's concert features "Planxty Mozart," a song purporting that Mozart lifted melodies from—you guessed it—Irish bards. (1 hr.) Also shown at **8:00** on 49.

7:00
2 **60 Minutes.** Ed Bradley reports on uninsured Americans; Harry Reasoner interviews a Vietnam War hero and former Black Panther who claims he was set up by the FBI; Mike Wallace talks with quarantined author Salman Rushdie; and Andy Rooney holds forth on pockets. (1 hr.)

9 **Lone Wolf McQuade** (1983). Tough Chuck Norris is a Texas Ranger who has no problem smashing skulls to stop the gun-running of David Carradine's gang. (2 hrs.)

31 **Rain** (1932). Director Lewis Milestone's version of W. Somerset Maugham's tale about Sadie Thompson, the South Seas tramp confronted by a fire-breathing preacher. Joan Crawford and Walter Huston star. (2 hrs.)

TBS **The Naked Spur** (1953). A truly great Western, starring James Stewart as a bounty hunter on the trail of Robert Ryan, who does a good job of making trouble for Stewart and his comrades—a dishonorably discharged Army officer and an elderly prosecutor. With Janet Leigh, Ralph Meeker, Millard Mitchell. (2 hrs.)

8:00
AMC **The Best Years of Our Lives** (1946). This priceless portrait of postwar America took home bushels of Oscars: for William Wyler's direction, the performances of Fredric March and Harold Russell, Robert Sherwood's adaptation of MacKinlay Kantor's book, and more. (3 hrs.) Also shown at **1:00 a.m.**

TNT **Gunfight at the O.K. Corral.** Leon Uris wrote this thrilling Western, directed by John Sturges, which has Wyatt Earp and Doc Holliday blasting out the Clanton-McLowery gang. With Burt Lancaster, Kirk Douglas, and a host of others. (2 hrs. 40 min.)

8:30
4 **The Murder of Mary Phagan.** Jack Lemmon stars in this excellent 1988 mini-series about the 1913 Leo Frank murder case. Frank, a Jewish factory owner in Atlanta, was accused of killing a thirteen-year-old girl and was sentenced to hang. Lemmon plays Governor John M. Slaton, who stuck his neck out to re-examine the controversial case. Shown in two two-and-a-half-hour segments: tonight and Monday at **8:30 p.m.**

9:00
2 **Out of Africa** (1985). Beautiful in an illustrative and rhapsodic, rather than dramatic, way, Sydney Pollack's large-scale adaptation of Isak Dinesen's famous 1937 memoir never works up much steam. Meryl Streep's completely unmannered performance is flawless, but Robert Redford, as her allegedly witty and hearty lover, is a real letdown. Shown in two parts, each two hours long: tonight and Tuesday at **9:00 p.m.**

13 **I, Claudius—"Reign of Terror."** The senate is read a letter from the Emperor Tiberius, stating that treason has been committed by Lady Agrippina and Nero. Tiberius, before leaving Rome, vows to make Caligula his successor. Part 8 of 13. (1 hr.) Also shown at **10:00** on 49, at **11:30** on 21, and Monday at **9:00 p.m.** on 50.

10:00
TDC **Shark Week '91: The Revenge.** Eight days' worth of shark lore and legend, for two hours each night at this time. Tonight, "Shark Shooters" and "Great Shark Hunt." Upcoming titles are just as nifty: "Jaws: The True Story," for instance, and "Great Whites of Dangerous Reef."

11:00
13 **Independent Focus.** Six experimental films by women: Su Friendich's *Sink or Swim;* Robin Guarino's *Crossing the Atlantik;* Sadie Benning's *Me and Rubyfruit* and *Staying Inside;* Julie Zando's *The Bus Stops Here;* and Greta Snider's *Futility.* (2 hrs.)

MON., JULY 22

8:00 p.m.
9 **Hollywood Wives.** The 1985 mini-series based on Jackie Collins's rich-and-famous peek-a-boo stars Candice Bergen, Frances Bergen, Joanna Cassidy, Mary Crosby, Angie Dickinson, and Anthony Hopkins. Part 1 tonight (2 hrs.). Parts 2 and 3 on Tuesday and Wednesday, respectively, at **8:00 p.m.** (2 hrs.)

DIS **South Pacific** (1958). Mitzi Gaynor and Rossano Brazzi star in the somewhat flat but enjoyable filmed version of the Rodgers and Hammerstein musical based on James Michener's writings. Songs include "Some Enchanted Evening," and "There Is Nothing Like a Dame." (3 hrs.)

9:00
7 The final original episode of **China Beach** is a two-hour tearjerker in which the men and women of China Beach hold a reunion and, before breaking up again, visit the Vietnam War Memorial in Washington.

13 **American Masters—"A. Einstein: How I See the World."** A look at the humanitarian and philosophical sides of the physicist who made such a bright mark at such a young age. Includes home movies, archival footage, and interviews with Einstein's friends and colleagues. (1 hr.) Also shown at **10:00** on 50.

49 **The Wildman of China.** An American anthropologist and a British cryptozoologist traipse through central China in search of the "yeren," a gigantic apelike creature. (1 hr.) Also shown Tuesday at **9:00 p.m.** on 13 and at **10:00 p.m.** on 21.

11:30
13 **Alive From Off Center.** Three short films by the satirical and unconventional Czechoslovakian animator Jan Svankmajer, full of trick photography and moving clay. (30 min.)

TUE., JULY 23

8:00 p.m.
5 **Summer Rental** (1985). John Candy stars in this comedy about an air-traffic controller who leases a beach house in Florida for a summer with his family and gets none of the peace and quiet he had hoped for. With Richard Crenna, Karen Austin, and Rip Torn. Some laughs. (2 hrs.)

9 **Hollywood Wives.** Part 2. See Monday at 8:00 p.m.

A-E **Prince Charles: A King in Waiting.** A thorough investigation, narrated by Peter Graves, of only the fourth Prince of Wales in over 200 years, whose hobbies, marriage, and ambitions have kept all eyes peeled. (1 hr.)

9:00
AMC **Top Hat** (1935). A Fred Astaire musical as absolutely irresistible as any of them, with songs by Irving Berlin. With Ginger Rogers and Edward Everett Horton. (2 hrs.)

A-E **Contemporary Mozart.** Eleven-year-old Alexander Boyd, accompanied by the BBC Scottish Symphony Orchestra, performs Mozart's Piano Concerto in F, K. 37. The piece was written in 1767, when Mozart himself was eleven years old. (30 min.)

LIFE Lifetime Television offers its first night of original programming. First, **Confessions of a Crime,** a reality-based series aimed at helping women protect themselves. At **9:30, The Hidden Room,** about successful women who have whipped their fears and captured their dreams. At **10:00,** the mystery series **Veronica Clare,** starring Laura Robinson as a private eye (1 hr.).

10:00
13 49 **P.O.V.—"Berkeley in the Sixties."** Mark Kitchell's acclaimed documentary about American social unrest in the California hot spot. (2 hrs.)

A-E **Let Me Hear You Whisper.** Rue McClanahan and Jean Stapleton star in Paul Zindel's comic play about a cleaning lady at an animal laboratory who is bent on saving the life of a dolphin. (1 hr.)

12:30 a.m.
13 **Soldier's Heart.** Filmmaker Roberta Seligman and her father, a World War II veteran, return to the beaches of Normandy to assess the impact the war had on their family. (1 hr.)

1:00 a.m.
21 Roy Rogers, aboard Trigger, and Gabby Hayes save the girl and lock up the bad guys—twice. First, in **Southward Ho!** (1939), and then, at **2:00,** in **Young Buffalo Bill** (1940) (1 hr.).

2:00 a.m.
11 **Yentl** (1983). Barbra Streisand's ambitious directorial debut, a sensitive and often witty musical adaptation of an Isaac Bashevis Singer story about *shtetl* life. With Mandy Patinkin and Amy Irving, who are superb. (2 hrs. 30 min.)

SPECIAL ADVERTISING SECTION

REAL ESTATE REPORT

UPDATED LIVING

Living space in Manhattan is always in limited supply, and over the years, new apartments have been created out of outdated and unusual ones.

Brown, Harris, Stevens currently lists a penthouse apartment that incorporates eight former maids' rooms. The seven-room, 2,400-square-foot cooperative at 38 East 85th Street has three bedrooms—plus a completely renovated maid's room—as well as a wraparound terrace with trees. The asking price is $995,000.

Classic Properties recently built two huge triplex apartments on the roof of 970 Park Avenue, after merging its zoning lot with a smaller building on East 83rd Street and using its air rights.

Although both triplexes have been sold, Gary Glatter, the company's president, expects the larger of the two to come back on the market this fall, after additional renovations, with an asking price of around $6 million.

Up isn't the only direction to look for luxury-apartment space. At 828 Fifth Avenue, the former New York residence of Pennsylvania coal baron Joseph Berwind built in the 1890s, basement space was converted into the living quarters of a stunning duplex when the mansion was divided into apartments in the 1960s.

The below-grade spaces include a master bedroom, a large dressing area, a master bath with a Jacuzzi and a sauna, and two guest bedrooms. The fourteen-foot-high entertainment floor, which includes the original receiving room of the mansion, retains some of the ambience of an important 19th-century home.

The 2,200-square-foot cooperative is currently listed with Brown, Harris, Stevens with an asking price of $2-million. Grand living like this never really goes out of date. ●

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Greenwich Village

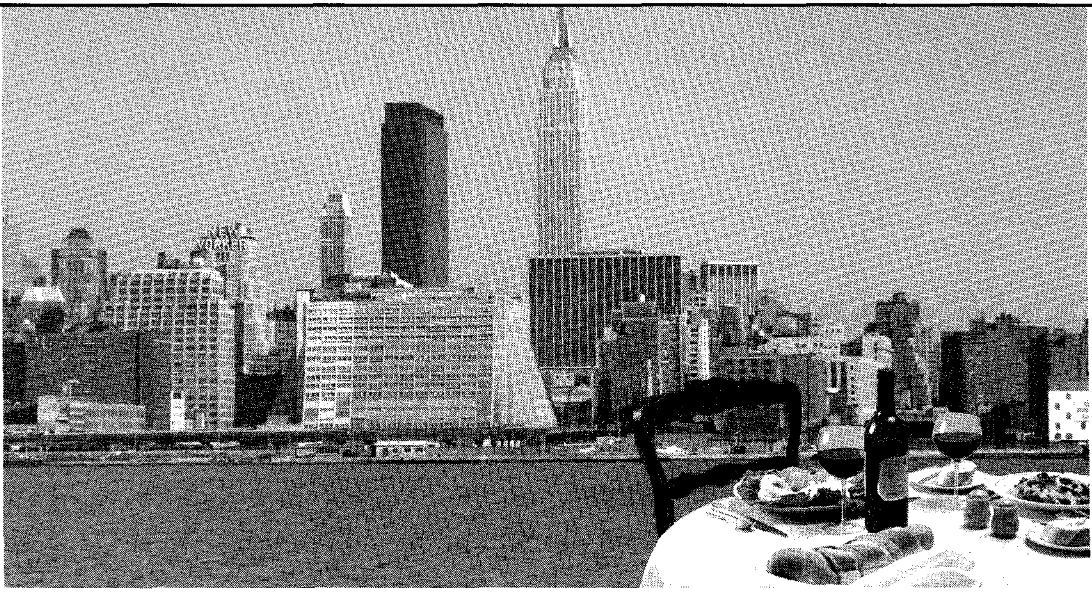
2 Bedrooms $370,000
11 Fifth Avenue
5-room, 1,400-square-foot cooperative; 2 baths, full-service building. Maintenance $1,049.
Broker: Kanelba & Robilotti

Greenwich Village

2 Bedrooms $330,000
35 West 9th Street
5-room, 1,700-square-foot pre-war cooperative; 2 baths, fireplace, southern exposure. Maintenance $1,081.
Brokers: Ambrose-Mar Elia/Kanelba

Midtown West

2 Bedrooms $1,550,000
15 West 53rd Street
5-room, 1,900-square-foot condominium; 2.5 marble baths, high floor. Common charges $1,035. Taxes $866.
Brokers: Wm. B. May/Douglas Elliman



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TRAVEL

New York Travel is a weekly feature. **Special Rates effective with the January 7, 1991 issue:** $33.00 per line, one-time ad; $31.00 per line, four-time ad; $ 30.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $465 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, Mastercard or Visa. **Travel Section**, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Cynthia Cordy or Kendra Callahan for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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BED & BREAKFAST New York

Gracie Inn - Hotel—Apt. E. 81st & York. Bkfst incl. $79-$175/night. 212-628-1700

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Fire Island - Ocean Beach: Jerry's Rooms & Effcy Apts - Reserve Now For Labor Day. Rated #1 - Frommer's Guide to NY State. Daily & wkly rentals. **516-583-8870**

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New York Health And Fitness is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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Continued from previous page.

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Long Auburn Curls—Disarming green eyes, mischievous grin, my Jewish grandma's values (well, deep down) and a quick wit all my own. Pretty, petite, fit, easygoing, upbeat, outgoing (in a good way) woman, 28, seeks smart, funny, reasonably fit man who, like me, aspires to be happily monogamous. Likes include: live music (watching, not playing), tennis (playing, not watching), reading and writing (I don't mean I'm literate; I write short stories.) Interested? Hope so. Note/photo preferred. 6791 ✉

Bragging Is Not—One of my strongest points, so I cannot tell you how beautiful (Sophia Loren type), sexy, accomplished in my own business, secure I am - but I can tell you that I'm European, Jewish, tall, fit. Love travel, theater, movies, real estate, dining out, museums and ballroom dancing. Fortysomething-something. You: handsome, tall professional - plus most of the above and some of your own - are over your last relationship and only fortysomething. Photo a must. 8377 ✉

Exceptional, Attractive Jewish Female—Age 34, seeks secure, family-oriented male (30-40's) with a good sense of humor for relationship. Enjoys travel, the arts, long walks on the beach. Photo/note. 8385 ✉

Physician—34, 6'2", handsome, athletic, sincere, looking for attractive, slim, educated, warm Jewish female for relationship. Photo please. 8409 ✉

"A Prince Among Men"—Is what's been said about this exceptionally handsome, dashing, 6'2", 195-lb, 39, Jewish, successful executive with varied interests, who is intelligent and witty yet caring and compassionate. I am seeking a very special woman with class and style, who is beautiful both inside and out, between 25-35 and over 5'5", for friendship, love and marriage. Photo a must. 8358 ✉

The Good News—Devoted a great deal of time to my career. It payed off - I'm at the top of my game, known and respected nationally. The bad news: my personal life suffered. The victories and failures mean little when there is no one with whom to share. Late 50's, divorced, nonsmoker, 6'2", have yet to be stoned for my bad looks, travel a great deal, mostly nationally. It's been observed: "Men love beauty, women love power". I can provide my end. You're probably 25-40, very pretty, well-proportioned (men do admire beauty), enjoy a variety of activities but can be content in nonactive things as well. You're impulsive, flexible, perhaps at loose ends career-wise, considering going back to school - or rock-solid in your chosen field. You enjoy being catered to and you're able to reciprocate. Oh yes, I have the requisite midtown apartment, suburban home, and home in Florida (which is my favorite). If you feel we may have something in common, let's meet for a drink and dinner. By the way, I'm not Jewish - does that matter? Tell me a little about yourself in a note; a recent photo appreciated, as well as a phone number. This is my first personal and hopefully my last. 8411 ✉

Newly Available—Attorney, broken engagement, Manhattanite, 26, 6'3", handsome, athletic, European, very caring and stable. Ready to meet an attractive, professional, suitable lady - adventurous, warm and full of life. Note/photo/phone. 8352 ✉

What's Your Desire?—Mine is for a passionate, uninhibited lifelong romance with an attractive, intelligent woman under 30. I am 29, Jewish, successful Wall Street superstar - looking to share all of life's adventures with that ultimate soul mate. If you think we're a match, let's meet. It might be for a drink - it might be ...star fire. Bio/photo/phone. 6782 ✉

Sensational-Looking Blond—Executive, 48, green eyes, great figure, exciting and fun, with style and class, looking for a special man with brains, style and substance for romance and commitment. 6794 ✉

I Dreamed A Dream—That actually came true! Well-known surgeon, caring, with GQ style/looks, easygoing, young, kind, funny, fit, tall, romantic, seeks the ultimate dream with a loving beauty under 37. Photo definitely. 8404 ✉

Tall, Attractive Stanford PhD—40, Jewish, former Ivy League professor, now CEO of extraordinarily successful Wall Street firm, seeks very smart, very witty, very kind, very pretty, very real person of the female variety, 25-33. On a good day, I'm kind, powerful, sensitive, creative, and attuned to the subtle distinctions that seem to make some things remarkable, absurd, beautiful, funny, poignant, or otherwise worthy of special attention. While physically fit, I am incapable of either catching a football or fixing a toaster, and am not very good at getting up in the morning. I always clean my plate, rarely harm small animals, and had nothing to do with the savings and loan crisis. Please send letter with photo and phone. Please. 9676 ✉

Lovable Professional Male—44, Jewish - lacks/wants loving one-woman relationship with very pretty/slender professional woman, 32-40. Photo. 8391 ✉

Career Woman—Looking to make career move to marriage and family. Beauty, brains, athletic, Jewish, 32. Seeks successful, good-looking, 5'10" or taller gentleman - to make me laugh and commit for life without thinking of it as a sentence. Photo/note/phone. 8315 ✉

Attention Soulmate—Attractive, spiritual attorney, 35, seeks fit, professional white man, 29-41, 5'10"-6'2", cultured and outdoorsy. Nonsmoker, light drinker, no drugs/kids. Photo/phone. 8370 ✉

All I Want Is A Decent Guy—Loyal, not necessarily Phi Beta Kappa or guest conductor at the Metropolitan Opera. I am an extremely attractive, successful painter, 40ish (looks 20ish), who will never leave you 'cause I can't walk too well. 8323 ✉

Handsome Psychotherapist—For homeless. 50's - looks 40, opera/jazz, mountaineer/camper. Seeks slim lover to share above and all life's passions. 8381 ✉ ☎

Blond Female—53, 5'7", professional, seeks male counterpart. 8407 ✉

It's Time!—Attractive, Jewish, divorced male, 38, bearded, balding, computer professional - kind, affectionate, humorous, intelligent - is ready for commitment with one special woman. Enjoys music (classical, jazz, rock), anything cultural and most "normal" things. Nonsmoker only please. 8393 ✉ ☎

Attorney—46, tall, divorced, with many interests, seeks serious relationship with professional woman over 35. 8380 ✉ ☎

Elegant, Intriguing Blond—Beautiful 40ish lady with sterling values seeks Jewish professional man with a spirit of adventure, graced by style and class. Photo appreciated. 8399 ✉ ☎

Pretty Redhead—Warm and comfortable, passionately fond of mountains, sailing, theater - would be so happy to meet an attractive, open, friendly man, 35-45, and (not least) humorous, for intensely good times. Send photo. 9589 ✉

Striking Blond—Very vivacious, youthful, 5'8" tall, trim ex-model, with warm, sensitive, "fun to be with" personality, seeks attractive, successful man, 40's through 50's, classy type - for love, laughter and excitement. Photo/phone. 8386 ✉ ☎

Slender, Spirited Beauty—35, successful, warm, passionate Jewish woman - active, at peace. Seeking sincere, handsome, Jewish professional man, 30-48, for a lifetime of togetherness. Photo/note. 6808 ✉

Bachelor, Jewish—39, 5'11", seeks special lady for relationship. 8362 ✉ ☎

Tall, Attractive Professional Man—30, enjoys business, politics, theater, books, music, seeks attractive female for sincere - stable relationship. 9403 ✉

S.O.S—Sexy, outgoing, spontaneous, 25, 5'6", 115 lbs. Interests include cycling and dancing. Seek a male, 26-33, who's athletic, successful and a Met fan. Note/photo. 9668 ✉

Shapely, Sensual, Sensational—Slightly wacky 'she' seeks affable, active, affectionate 'he' - 40-50's. Photo. 9678 ✉

Having A Hard Time—Finding that attractive, successful Jewish man in his early 30's? Relief is on the way. I am 32, 5'11", extremely well-built, with dark hair/mustache - oh, and of course, very handsome. Love eating out, all sports, outdoors and romantic evenings. Looking for very attractive, slim and independent woman with no hang-ups, 22-35. Seeing is believing! Photo please. 6788 ✉ ☎

Earthy, Spontaneous, Great Smile—And loves to laugh. I'm very pretty, very smart, 36, Jewish, creative (although banker by day), athletic, love the outdoors and arts. Seeing the world wins out over lying on a beach. You are tall, witty, playful, very successful and have a big heart. Wouldn't it be great to trust, love and think about forever? Photo/letter. 6813 ✉

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One Response Required—Waspy, 33, 6', 190-lb, athletic, attractive male desires forever partner in life/Manhattan or parts unknown. 6806 ✉ ☎

Mensch, Esq.—Handsome, 26-year-old northern NJ attorney, 5'9", 180 lbs, brown hair and brown eyes, seeks nonsmoking menschette, 23-28, who is Jewish, college educated, bright and pretty (inside and out). Note/photo/phone. 9674 ✉ ☎

Successful, Handsome Executive—Male, Jewish, 38, witty and charming. Desires slim, pretty, bright, vivacious Jewish female, 28-35, for serious and caring relationship. 8396 ✉ ☎

Tall, Attractive Professional—60's, reasonably content, would like to meet a man with some energy, wit and yearning left. 8401 ✉

Adventures In Paradise To Share—Tony Bennett look-alike seeks woman like 'Friday' for his Robinson Crusoe lifestyle on a Bahamas island. The desired companion must know at least a few Cole Porter tunes, dance by touch and want to share her city life. Send photo. 8400 ✉

I Need A Woman—Tall, dark, handsome male - successful, offbeat and eclectic, mid 40's, full of passion and understanding - seeks a woman capable of existential thought. Breathtaking, trim and slim, with a soul of fire and a loving touch. Christian, in her mid 30's. Photo? 6803 ✉ ☎

Unpretentious, Attractive, Intelligent—Jewish, 41, businesswoman, divorced, no kids. Introspective, kind, sometimes shy, always curious. Seeks family-oriented man to 45, looking for a caring, honest and fun relationship. 8405 ✉

Man With A Goal—I'm a good-looking, trim Jewish professional, 49, with a great sense of humor, whose interests vary from tennis to jazz. Seeking an attractive, caring, sensitive woman (35-42) who is ready for commitment and more. Note/phone/photo appreciated. 6795 ✉

Pretty, Petite Pakistani—34, teaches at University, seeking highly-educated, professional, kind, sincere gentleman. Note and photo. 6743 ✉

Marriage-Minded White Male—40's, multitalented artist/businessman, family values, likes long talks and quaint places. Seeks adventuresome woman, 25-35, naturally pretty, slim nonsmoker, outdoorsy and wholesome. Serious replies. 9661 ✉

Beautiful, Sweet, Witty, Elegant—Jewish professional, 25, 5'5", seeks handsome Jewish man, professional, 27-32, 5'10" or taller, for marriage and family. Photo/note/phone please. POB 586, Wall St. Station, NYC 10268-0586

CT Preppie Man—31, attended Choate, independently wealthy, seeks attractive female. Photo/phone. 8387 ✉

Handsome Blue-Eyed Male—37, looking for warm, caring woman with good sense of humor, to share the theater, antiquing, movies and quiet evenings. If you are playful and down-to-earth, write: 8378 ✉

Single Jewish Female—25, model turned corporate, seeking single Jewish male professional, 25-35, romantic, intelligent, family oriented (young at heart) for serious-minded relationship. No couch potatoes please. Note/photo/phone. 8071 ✉

More Beautiful At 50—Bright, energetic, part minx, part sprite, part highbrow, 5'4". Seeks likable, attractive, trim, 50ish Jewish man, over 5'8". He enjoys friends, successes and caring deeply about one very special woman. 8379 ✉

Culturally Literate Male—Successful professional, handsome, high achiever. Seeks career-directed female equal, 20's-30's, with brains and beauty. 9666 ✉

Northern NJ, European-Born—Successful, handsome businessman, mid 40's, currently unattached, seeks attractive, intelligent, trim, warm and classy woman for relationship. Please send note, photo and phone. 8382 ✉

Never Stop Dreaming—Handsome, warm and sincere, 30, Jewish businessman would like to meet pretty, good-hearted female, 21-28. Note and photo. 6811 ✉

Pretty Woman—38, divorced, Jewish, modern Orthodox. Enjoy music, movies, comedy, biking, swimming, travel, fine dining and romance. Desires a warm, caring man of integrity, who is successful, handsome and sincere, for future. No drugs, smoking or drinking. Note/photo/phone. 9671 ✉

Vivacious, Attractive, Affectionate—Slim, creative lady VP - has diversified interests. Enjoys city/country. Seeks successful, outgoing, fit gentleman, 53-65, to share life, love and laughter. 8402 ✉

Asian Woman Sought For Romance—White professional gentleman, 32, physically fit, handsome, educated, well-traveled and sincere, seeking that special Oriental woman, 20-32, for lasting relationship. Photo/note/phone. 6807 ✉

Sweet And Sexy Dark-Haired Beauty—I won't settle. Looking for a good-looking, tall, fit, professional Jewish man who is kind, funny and emotionally stable. I'm slim, shapely, 5'5", mid 30's, earthy, classy, honest and bright. No response without photo. Will exchange. 6783 ✉

Elegant, Slim, Attractive—Literate MD/scientist, 30's, seeks brainy, articulate, honest, secure, tall professional man, 33-43, who values warmth, humor, honesty and intelligent conversation and who is unintimidated by a woman of spirit and independence. 8408 ✉

It's Nothing Personal—Jewish attorney, 27, likes sports, music, reading. Wishes to meet sincere, professional Jewish woman, age 24-29. Good sense of humor a must. Note/photo/phone. 9667 ✉

Ruggedly Handsome—Red-bearded writer, 39, with wicked sense of humor, seeks attractive, articulate and down-to-earth lady with same - for La Dolce Vita. I'm into working out, sports, movies, reading and hanging out with good friends. If this bullet fits your pistol, shoot me a note with photo. 9672 ✉

Tall, Slender, Blond, 25—Down-to-earth, easygoing, sincere and unpretentious, seeks stable, successful and intelligent man for lasting relationship. Photo optional. 6792 ✉ ☎

Kind, Intelligent, Successful, Single—35, Jewish male, DDS - seeks professional, 26-31, for marriage, family. Photo. Queens/Nassau. 8388 ✉

Handsome Gay Male—27, mature, tall, healthy, intelligent, secure, with great sense of humor and discriminating taste. Seeks attractive, successful professional male, 30-50, who is a healthy, sincere, emotionally secure, quality person, interested in a lasting relationship. Note/photo/phone. 9677 ✉

Attractive, Professional Indian Lady—34, single, seeks caring guy. 6810 ✉

Circle This Ad—45, 5'10", 180. Likes restaurants, sarcasim. Dislikes many things. Seeks very pretty lady, 34-40, nonsmoker. Note, photo, phone. 8410 ✉

Physician, Jewish—39, 5'6", handsome, slim, financially secure, kosher. Seeks bright, attractive Jewish female for ever-after. Note/photo appreciated. 6778 ✉

Cuban-Born Stockbroker—42, very pretty, caring and nice mother of two. Wants to meet emotionally stable, kind gentleman, with strong values, sense of humor and intelligence, for mature, loving and lasting relationship. Please be a tall professional, 43-50, nonsmoker. 6779 ✉

Wishing To Share—Friendship, ideas, company, laughter and intimacy with an aware, loving, interesting and interested man. I'm 53, kindhearted, warm, direct, active, responsible and a very attractive, professional Jewish woman; Manhattanite and a weekend country home. 8389 ✉

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Mystery Writer Seeks Lady In Red—Urbane, romantic, young 45, trim, 5'7", fine Italian cook - likes lazy Sundays, long walks. Seeks slim, appealing, humorous, caring, easygoing woman who enjoys the simple things in life, 32-42. Nonsmoker. Photo/phone/note, please. 9660 ✉

Sexy, Blond, Blue-Eyed RN—Jewish, 30 - loves tennis, softball, theater and Kit Kats. Looks forward to hearing from you if you are a traditional Jewish man with good looks and good taste, professional, and, above all, funny. Go for it - you won't be disappointed. Photo/phone. 9673 ✉

Israeli Origin, Professional Female—37, outgoing, sincere, with a sexy, exotic look. Seek strong, sensitive, down-to-earth man to come home to. Note/photo. 6780 ✉

Openers—Reliable, handsome and wry. Fit, young 49, 5'11", down-to-earth Ivy, in the arts, (212), fun and reflective, kind. Loves books, music, beaches, baseball, good talk. Seeks bright, warm, 30's-40's, Manhattan woman of depth with matching good looks and heart, for the very real thing. Note of substance and recent photo, please. 6801 ✉

Charming Ad Exec By Day—Cute, warm, energetic mom after hours. This bright, cultured Jewish woman, 34, with varied interests, seeks a giving, loving, bright, sincere, professional Jewish man, 30-43, who is family-minded, culture-minded and fun to be with. Note/photo. 6793 ✉

Love, Laughter, Forever-After—Sought by pretty, slim, vivacious green-eyed blond, with wit, warmth and class. You are smart Jewish man, 36-45. Photo. 9681 ✉

Beautiful Blond NYC Ad Exec—Geena Davis/Kim Basinger looks, classy and slim, 5'7". Enjoys travel, urban life style, tennis. Seeks successful, tall and handsome male, 38 plus. Note/photo. 1827 ✉

Professional, Good-Looking Male—42, MBA, seeks female, 25-40, for caring relationship. Photo/phone. 6812 ✉ ☎

In Search Of A Special Lady—By international businessman, 50, recently unattached. Physically fit, emotionally secure, quietly confident and adventuresome. Seeking petite, sensuous, unaffected lady, desirous to begin an interesting and meaningful relationship. Photo. 8365 ✉

Physician, 35—Thoughtful, handsome, athletic, 6'1". Seeks educated, very attractive Christian woman, under 33, with wit and character. Photo. 6781 ✉

Share My Beach Blanket—Sexy Jewish female, 24, seeks beau. Photo. 8372 ✉

Beautiful Woman—Early 40's, kind, fun-loving, tall and elegant - seeks tall, established, verbal, well-educated man with sense of humor and integrity. Photo appreciated. 9659 ✉

Adventurous Ebony Male—36-year-old - desires interracial relationship with female, 28-33. Note/photo/phone. 8403 ✉

The Answer:—A very attractive, warm, vivacious, feminine, energetic, 40's, Westchester professional. The Question: with whom would a savvy, successful, magnetic man enjoy spending his time? Photo. 8376 ✉

Jane Seymour Look-Alike—Soft-spoken, slim businesswoman, Jewish, seeking GQ male with sense of humor, emotionally/financially secure (as I am), romantic, fit - gray hair a plus, 47-55. Photo. 9665 ✉

Attractive Jewish Female MD—37, from Hawaii, visiting family in NY for summer, seeks Jewish professional male, 30-50, who enjoys dancing, active outdoor life style and is open to relocation and family. Photo please/note/phone. 8394 ✉ ☎

Mild Herpes—Fortunately a sense of the ironic has always served me well. Established male professional, 38, tall, slim, thick brown hair, green eyes and (yes!) good-looking - seeks reflective woman with a heart, who loves a laugh but has serious intentions. 6714 ✉

Caring, Accomplished Professional—Tall, thin, handsome, affluent. Seeks mutual love, friendship, intimacy, worldwide adventures with educated, attractive, slim, financially independent, nonsmoking, age 45-53, NY/NJ woman. Note and recent photo appreciated. 8390 ✉

Available, Lovable, Attractive—27-year-old TV producer/sports announcer, 6', well-built, Jewish college graduate, Manhattan-based, sensitive, passionate, substance - and fun to be with. Searching for a woman who has looks, glamour, intelligence and a good figure, to share life of romance, adventure and commitment. Reply only with photo/phone. 6790 ✉

Older Woman Wanted—By cute young guy, 27, sweet, clean-cut. 6785 ✉

Vivacious, Attractive—Nonsmoking female, mid 40's, animal rights advocate, outdoors enthusiast - seeks like-minded male. Photo a must. 6685 ✉

Tender, Caring LI Doctor—Entrepreneur, 5'9", athletic, good-looking, conversationalist, seeks slender, intelligent, nonsmoking, pretty outdoor type, approximately 38-44, for exclusive relationship. Picture/note/phone appreciated. 8392 ✉

Prettiest But Worst Golfer—In the world. Lousy at most other sports too. Energetic, 5'4", 106-lb, green-eyed brunette - looking for a tall, normal, 30ish-40ish good-looker, hopefully romantic and easygoing. Current photo and note essential for reply. Will exchange same. 6784 ✉

A Great Relationship—It could happen. Successful male entrepreneur, 34, Jewish, 5'10", nonsmoking and very fit, is seeking a slim, bright and humorous woman who likes the outdoors, country drives and honest communication. Photo. 8397 ✉

Are You Living The Good Life All Alone?

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature, and ready for a permanent relationship, please consult with me. In the most confidential, personal way I will introduce you to the someone special you've been searching for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

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Good-Looking Wall Street Banker—Mid 30's, smart, Jewish - seeks responsible professional who's a brainy beauty of Jewish lineage for the things that really count in life: friendship and family. Phone and photo please. 8395 ✉

Blue Chip Lady MD—50ish, seeks top-rated partner. Note/photo. 6786 ✉

Handsome, Athletic, Sensitive—I'm 36, 5'11", previously married male, with MBA, who's caring and affecionate. Seek romance with an intelligent, cute/pretty woman who is warm, loving and can communicate. Note/photo/phone. 8398 ✉

Romantic Woman—Slender, attractive, 60 plus, interests: classical. Seeks vibrant, warm man. 6789 ✉

Beautiful Brunette—Smart, vivacious, accomplished Jewish gal - seeks upbeat, bright, successful, 40-plus counterpart who has a zest for life and is willing to play golf with a beginner. Photo/note please. 9606 ✉

International Adventuress—Beautiful, blond, bright humanitarian, 33, seeks worldly, witty, successful male counterpart, 30-43, to share all of life. Note/photo/phone. 6809 ✉

First And Hopefully Last Personal—Single Jewish male, 35, PhD, seeks professional Jewish female, 27-35, who has a strong sense of self and enjoys life with verve. Photo/note/phone. 6709 ✉

Vivacious Virgo—5'7", blond, beautiful, charming, smart, chic, world-traveled, financially secure. Seeks self-assured, fit, well-groomed, affectionate, humorous, financially secure man, 50-60. Ballroom dancing a plus. Photo/note. 6703 ✉

Jewish Kevin Costner—32, likes lo mein, drives upstate, kind hearts. Seeks slim, NY/NJ female. 9566 ✉

Aspiring Filmwriter—29, nice looks, 5'6", seeks warm, smart, well-adjusted, arts-aware, liberal, easygoing, cigaretteless, woman, 25-32, who values ironic humor and good talk. Note/pix. 9604 ✉

Special White Male Desired—By a black, attractive, passionate professional female, 34. Into exercise, movies, dinners and travel. Must be communicative, spirited and humorous. You are 34-41, healthy, fit, 5'9" plus. Nonsmoker please. 6804 ✉ ☎

Laughter Lightens, Love Brightens—Man, 66, seeks woman to share the light and the bright. 9603 ✉

Slim, Attractive Woman—Former professioanl singer, looking for athletic man, 55-65, who might enjoy golf, tennis, bridge, classical music, museums, theater, etc. Note only, please. 9605 ✉

Adorable PhD Psychologist—32, Jewish, warm, sincere. Seeks Jewish man for marriage and children. 9624 ✉

Tall, Dark, Handsome and Looking—For a relationship that eludes me. If you are over 5'5", under 36, really beautiful, with a great figure and yet, warm, unpretentious, caring and sexy - and can't figure out why you haven't met the right person - let's get together! There is still time for a great summer - let's not waste it in clubs. Photo a must. 8345 ✉

I Really Like Adventure—The latest was adopting my baby daughter. Warm, bright, attractive female - likes jazz, the Book Review, biking in France or Prospect Park. Seeks companion to continue the journey. 9623 ✉

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Youthful, Attractive, Easygoing—White Christian lady, 51, with varied interests including music and sports - seeks male companion, 50-55, who is humorous, sincere and down-to-earth. Note and photo appreciated. 8350 ✉

Beautiful With Brains!—Elegant scientist, big brown eyes, Yankee fan, likes classic Mustangs - seeks compatible guy, 30-45. Photo/bio please. 9626 ✉

Fun, Attractive, Outgoing Woman—PhD, 33, seeks an intelligent but silly, educated and energetic, consistent but exciting man, 30-40, 6' plus. We enjoy 'Cheers', being outdoors, classic rock, and finding someone special for a serious relationship. 9639 ✉

CT Businessman—Successful, well-educated entrepreneur, with interests ranging from tennis to quiet walks on the beach, seeks a passionate lady, 30's-40's, with brains, beauty and breadth. Please send note/photo/phone. Race unimportant. 9638 ✉

School's Out For Summer—Jewish man, 29, just finished my first year of law school. I have plenty of time for tennis, bowling, concerts, long walks, moonlit drives and more. If you're a Jewish lady, 23-33, who likes to play hard and isn't afraid of commitment, drop me a note. Phone/photo. 6757 ✉

Interested In Friends—Traditional Jewish values and starting a family? You are early 30's, attractive and intelligent. I'm a 45-year-old, handsome, successful physician. 6759 ✉

Asian Woman Sought—Sincere, caring man, early 40's, 5'7", Jewish, seeks slender Asian lady for lasting relationship. Photo/phone. 8355 ✉

Pocono Area—Divorced white male, microbiologist, 45, 5'6", average weight, responsible, good income. Easygoing, considerate guy wishes to meet a nice woman who enjoys good companionship in a rustic country setting. 9650 ✉

Exotic Asian—Very stylish, shapely and attractive, looking for friendship and romance with a warm and thoughtful gentleman, 35-55. Phone/note/photo a must. 9613 ✉

University Professor—38, semi-famous scientist/entrepreneur, handsome, fit, warm, sensitive. '60s values and politics, omnivorous reader (literature, philosophy, history), jazz musician, enjoys culture/NYC. Seeking very attractive, very smart professional woman, 28-36, with intellectual curiosity, for laughter and love. Letter/photo/phone. 6769 ✉

Man, 39—Caucasian, professional, NJ, divorced. Seeks smart, warm, humorous woman, 30-32, to build a family and to recreate summer and winter all over again. I am good company, personable and not bad-looking. 6767 ✉

War Addiction?—We two can feel good about ourselves without the waste of lives and billions. Vibrant pacifist, 40's, 5'10", seeks man working toward wholeness. 6712 ✉

White Man, Christian—Truly handsome, stylish, healthy, secure, well mannered and educated. Loves dining out, weekend trips, cooking, talking, painting. Would like to meet a sophisticated white or Oriental lady of powerful personality, preferably under 40. Children welcome. 9615 ✉

Warm, Upbeat, Attractive Journalist—29, seeks great guy. Photo please. 8322 ✉

Lieutenant - FDNY—41, never wed, 6'3", dark, handsome, ex-football jock, still muscular, fit, big heart, genuine, seeks Christian, 5'7", slim, natural blond for marriage, kids, to 33. Photo. 8384 ✉

Super Cook—Sweet brunette beauty, soft ivory skin, 36, two kids, seeks old-fashioned Christian gentleman with romantic recipe. 6796 ✉

Attractive Westchester Attorney—35, desires to meet a warm and outgoing man for fun and possible future relationship. Photo/note/phone. 6799 ✉

Dangerously Fabulous—Italian-American female, mid 30's, Liz Taylor eyes, would love relationship with exotic knight... Photo/note/phone. 9519 ✉

Dances With Wolves—But dates only a gentleman - who is warm, secure, kind, unpretentious, handsome and ready for an honest, lasting relationship. 38-48. Photo please. 6800 ✉

Looking For—A shy and sweet professional man, who is also bright, good-looking, emotionally mature and comfortable with himself. I am exotic (Caucasian), petite, pretty, very fit and truly nice career woman who is also childlike and playful. Note/photo please. 9680 ✉

NYC Lawyer—29, good-looking, 5'10", Jewish (nonreligious), seeks woman, 25-33, to share Sunday *Times* crossword, bistros, walks around the city, tennis, etc. Please be intelligent (objectively), attractive (subjectively), warm and offbeat. Note/photo. 9679 ✉

Jewish Female—Psychologist, interested in emotionally mature, sensitive, intelligent, caring, nonsmoking Jewish male, 30's-early 40's, with progressive, liberal values. You want to raise a family and share in child/house chores. You value having a balance between family, friends, work and leisure. I like to travel extensively, hike, read, visit with friends, eat out, go to movies, museums, theater. I am 35, warm, intelligent and attractive with wide interests and invloved in social change philanthropy. Photo please. 9664 ✉

Cosmopolitan—Young, French, classy lady, 35, lives in LA, very attractive, model, very feminine, slim, elegant body, refined, romantic, sensual, cultured, athletic, sense of humor. Seeks cosmopolitan with same qualities, 35-50. Phone/photo. 9658 ✉

Very Tall, Blond Female Executive—39, slim, attractive, spontaneous, loves beaches, dancing, champagne and pizza. Nonpracticing Catholic. Seeks tall, confident, fun-loving sensitive man, 35-50. Photo/note. 6797 ✉

Stunning, Vivacious, Intelligent—Jewish professional woman - seeks mensch, 35-49, who's successful, kind, pleasant-looking and commitment-minded. Photo please. 9669 ✉ ☎

Unpretentious Jewish Male—46, open and honest, seeks a nonsmoking Jewish female who is easygoing, unspoiled and fun to be with. Note/phone. 9662 ✉

Attractive Jewish Physician—30's, sincere, funny, seeks warm, attractive, bright young woman. Photo. 8375 ✉ ☎

Are You Looking For Me?—Brandeis-educated professional male, 26, 5'7". Loves holding hands and candlelight dinners. Skier, from secure family - honest. Write me. Photo. 6798 ✉

Boris—Seeks Natasha. Esq., 32, athletic, seeks happy ending with like cerebral but sexy menschette. Photo urged. 8420 ✉

Attractive, Bright Professional—Single black female, 24, seeks Christian professional male. Note/photo. 9663 ✉ ☎

Attractive, Sexy, Upbeat—Dark-haired partner in NYC law firm seeks old-fashioned romance with a professional man of quality. If you're 35-45, with a strong sense of self, easy on the eyes, possess charisma, integrity and can make me laugh, please respond with photo and note. 6815 ✉

36, 5'6"—Marriage-minded Jewish male seeks counterpart. 6787 ✉ ☎

Unpretentious, Straightforward—Individualist man - 38, tall, fit, attractive. Seeks spontaneous, sensual, selective lady, 36 or younger, to share life. Photo preferred. 8415 ✉

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A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box #______
P.O. Box 4600
New York, New York 10163-4600

Warm, Witty, Handsome—Articulate, trim Jewish man, 59, seeks caring, bright, striking match. Photo/note. 8417 ✉

Socially-Concerned Professional—Female, 32, 5'5". Attractive accountant/banker seeks intelligent, adventurous male who enjoys animals, children, nature and outdoor sports. Prefer Entreprenuer or Engineer. Bio/photo. 8424 ✉

Sweet Man With Great Legs/Brains—40, 5'10", you-can-take-me-anywhere looks. Seeks flashy/trashy/sexy/classy young lady who knows things. Photo please. 9687 ✉

Pretty, Slim, Warm, Tender—Professional woman (Jewish) seeks refined, fun-loving gent (50's). 9683 ✉ ☎

Mr. Wrong?—Not this time. Pretty 29, fun, seeks cute 25-plus - loves rock 'n' roll, NY and possibly me. Photo/note gets response. It's only fair play. 8416 ✉

Playful, Reflective Woman—Mid 40's, seeks accomplished, attractive man with intelligence, wit, depth. 8414 ✉

Affluent, Adorable DMD Specialist—36, 5'11", slim and Jewish - enjoys golf, tennis, travel. Seeks professional woman, 22-32, very slim and very cute. Nonsmoker. Photo/note. 8421 ✉

Attractive, Intelligent, Sincere—Jewish RN, 35, loves to travel. Seeks down-to-earth, honest, witty Jewish professional male for life's journey. 9686 ✉

Good Man—Handsome, funny, Ivy-educated lawyer - 38, 5'11", 180 - seeks smart, sane woman with creative spirit. Photo appreciated. 8423 ✉

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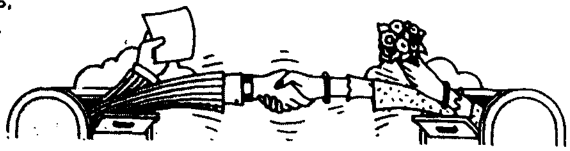

ASSORTMENTS

Assortments is a weekly feature. Personal rate is $31.00 per line. Flat rate is $47.00 per line. Nonprofit rate is $31.00 per line. Display ads are also available. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $25.00 for NYM Box Number. Call 212-643-6500 for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

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STRICTLY PERSONALS

Charming, Playful Woman—36, working on PhD in psychology, looking for committed relationship with intelligent, fun-loving, successful man, 30-45. I am slim, attractive, open to new experiences - from rollerblading to opera - and ready for romance with warm, sincere, handsome man. Note/photo please. 9684 ✉

Retired Professional Artist—Petite, attractive, late 60's, seeks secure, educated male companion, 65-70 plus. Queens/Nassau. Photo/phone/note. 6814 ✉

My Adventurous Spirit—And romantic heart seeks Jewish male counterpart (40-49) to share laughter, travel, dining, music, outdoors/beach, quiet times...life. Note/phone. 9682 ✉

Professional Jewish Male—Seeks gentle, kind, loving female, to 36, with traditional values, to build a happy future. 8422 ✉

Very Pretty Lady Of Substance—Witty, sensual, nonsmoking, Jewish. Wants to meet loving, very successful, fit man, 42-52, with soul. Photo. 8413 ✉

Successful Architect—43, white, handsome - desires black, sexy lady, 23-35, for fun relationship. Photo. 9670 ✉ ☎

Strikingly, Pretty, Sexy Brunette—Sparklingly hazel eyes, exceptionally young 40, bright, witty and down-to-earth attorney - seeks a unique man of style, intelligence and substance for romance, adventure and other good things to come. 9685 ✉ ☎

Italian Man—46, looking for attractive, sexy, sensual, classy lady for boating, sun, fun, great times. Photo. 8419 ✉ ☎

When Do I Leap, Al?—Sam: tired of living other people's lives, seeks own life of domestic pleasures with "well-above-average" female, 30-35. 6817 ✉

Me—25, 5'6", 120 lbs, strawberry blond, blue eyes, independent, teacher, attractive, loving, caring, romantic, spontaneous, stubborn, sexy woman. You - 22-35, successful, ambitious, attractive, optimistic, sensitive, loyal, easygoing man who enjoys the simple things in life; a good movie, chocolate chip mint ice cream, weekends in the country and all NYC has to offer. Note/photo. 8383 ✉

Lady Sailor With 36' Sloop—Seeks truly outstanding, once-married gentleman, late 40's, nonsmoker, with tuxedo and foul-weather gear. I'm a trim, attractive, very bright company president who's very warm, down-to-earth and glad to be alive! Let's ply the waters of LI Sound on summer weekends and enjoy Manhattan during the week. Note or call. 6805 ✉ ☎

Pretty, Athletic—Fun-loving, successful artist, 29, 5'5", fit and trim. Loves tennis, golf, cycling, running, music, museums, film, sporting events, travel. Seeks a bright, attractive, athletic, successful and multifaceted man, 28-35, full of wit and adventure. I appreciate sincerity, optimism, topspin backhands and a warm heart. Nonsmoker. Note/photo. 9688 ✉

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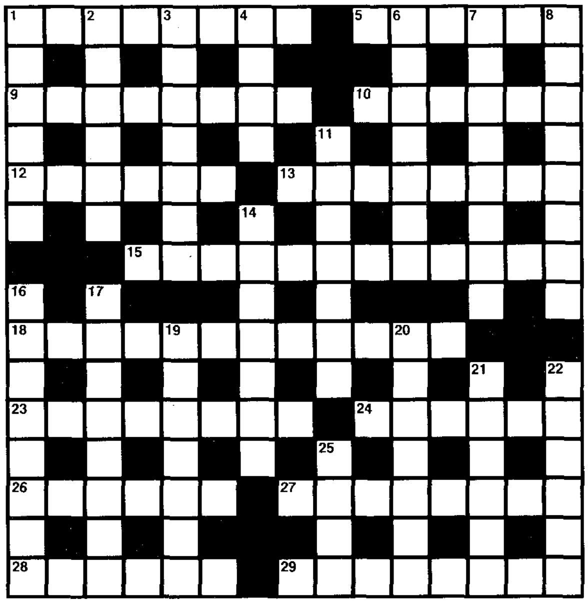
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 They are in a race to get fair treatment on vessels. (8)
5 Cancer I caught from adulterated port. (6)
9 Military man despatched to bring in damaged gear. (8)
10 Amount put in is spat out. (6)
12 Wicked queen returns, needing to be reincarnated. (6)
13 Regretting having to write half the score in it. (8)
15 Wages of sin? (7, 5)
18 In which voices rant on? (12)
23 Refugee's gift I have contracted to distribute in Ugandan capital. (8)
24 Range where sheep run wild. (6)
26 Dedicated to monastic life, he died not long ago. (6)
27 Is put in the shade—how irritating! (8)
28 Potter, increasingly eccentric, comes to bad end. (6)
29 He cultivates a plantation of trees in Germany, disposing of a lot. (8)



DOWN

1 Categorize an animal a bit. (6)
2 Not often an artist to trust. (6)
3 One vegetable with braised liver given to child. (7)
4 The right number of pennies? (4)
6 The sound of tears? What fun! (7)
7 Derisory, the way the English twitch. (8)
8 Drowsy, but disturbed—so came to. (8)
11 Opposes one in stress when activated. (7)
14 Letter I've given to the girl. (7)
16 A very strong outside rail needed for platform. (8)
17 With weapons raised, force went in the van—rather close for comfort. (8)
19 Fancy tie lent to give style. (7)
20 Was against work—set us a problem. (7)
21 Flag, despite verbal encouragement to keep writing. (6)
22 Space traveller from remote parts. (6)
25 Fish served up is something in a shell. (4)

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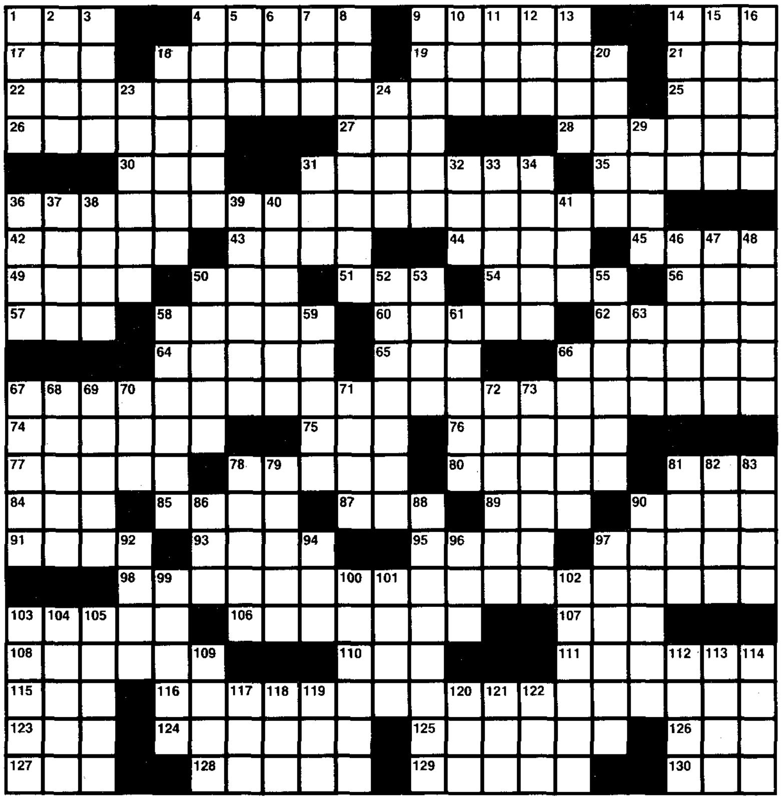
'NON-SONG SUBTITLES: I' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

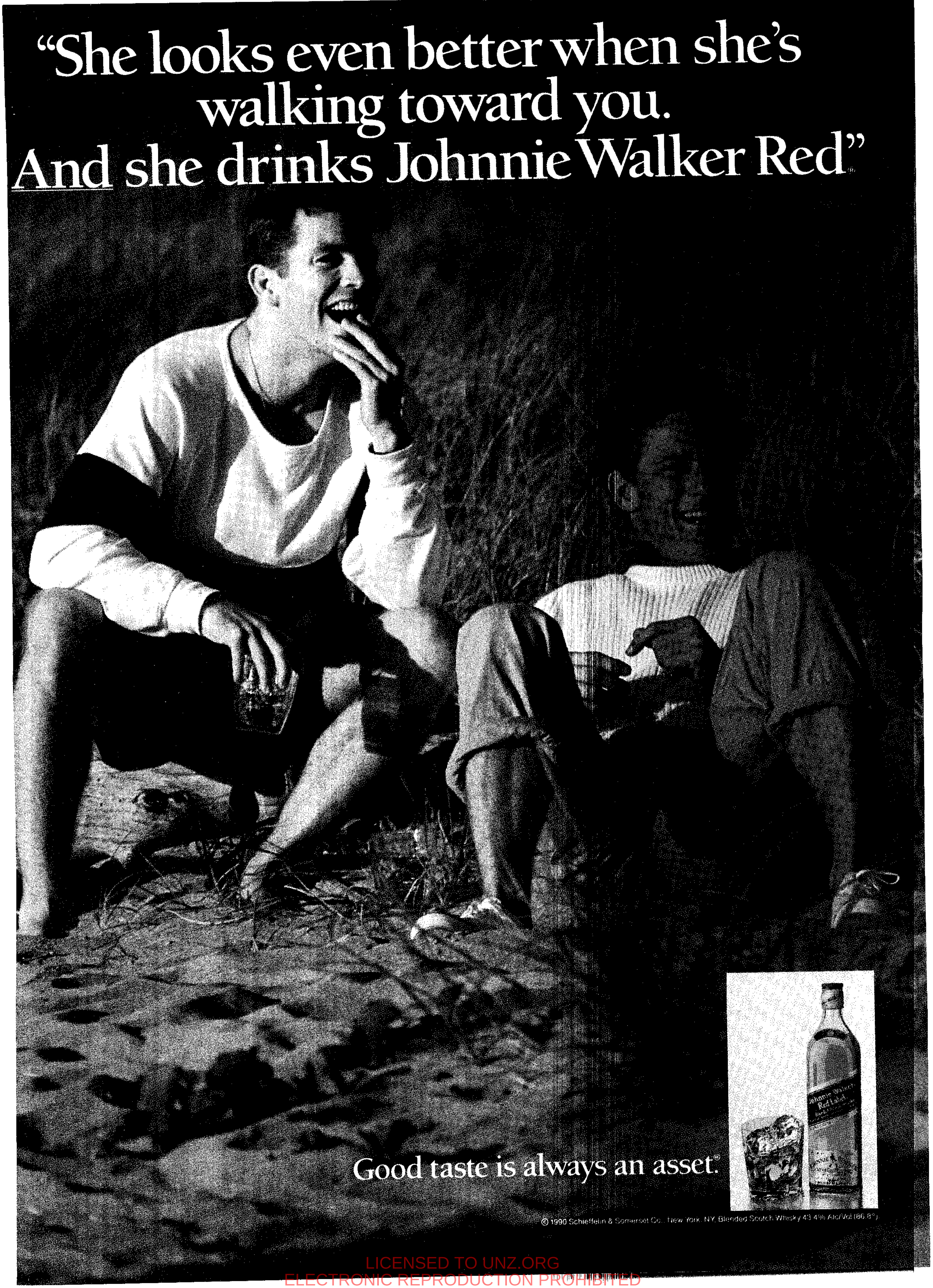
1 Perform onstage
4 Fragrant flower
9 "Wonderland" visitor
14 Krazy ——
17 Caviar
18 Hot Mediterranean wind
19 Make up your mind
21 Ex-mayor Beame
22 "Lover Come Bach to Me"
25 Kramden's vehicle
26 Assuages
27 "Looby ——"
28 Month with no holidays
30 Arafat's gp.
31 Not frivolous
35 His is the life!
36 "One Bouquet Too Many"
42 Copycats
43 —— uproar
44 The Flintstones' pet
45 Chop clumsily
49 Whig's opponent
50 Genetic chemical: abbr.
51 Tearful
54 Wide-eyed
56 Miss Piggy's pronoun
57 Shakespearean fuss
58 Artist Matisse
60 Second-yr. students
62 Where Crockett fell
64 Kitchen tearjerker
65 Yoko
66 Blackboards
67 "Graffiti Heaven"
74 Schoolyard playtime
75 Silent greeting
76 One of California's Santas
77 Speck on a map
78 Medici city
80 Dwight's predecessor
81 Prepare to fire
84 Middle of a simile
85 Yul's stage realm
87 Between ar and tee
89 F.D.R. measure
90 Flivver
91 "—— Smile Be Your Umbrella"
93 Wrack's go-with
95 Half a Samoan port
97 Kin of staph
98 "A Mexican Wedding in Plains"
103 Model of 90-Across
106 "Top Hat" star
107 Iowa college
108 European peninsula
110 Steeped drink
111 Paderewski's first name
115 Slang for a sleuth
116 "Moog Music"
123 Lib cause
124 Rolle of "Good Times"
125 Sniff snuff
126 Can metal
127 Porky's place
128 Busiest U.S. airport
129 Partner of desist
130 Clinging vine

DOWN

1 Diva's big moment
2 Monk's hood
3 Shade of blue
4 "—— luck!"
5 U.N. labor arm
6 —— -di-dah
7 Year: Sp.
8 Londonderry lasses
9 Be situated next to
10 Summer zodiac sign
11 I, in Einbeck
12 Spy guys
13 St. Vincent Millay
14 Capital of Afghanistan
15 Rough up
16 Irascible
18 Tracing pens, for short
20 Adapt to rigors
23 Table linen
24 Mrs. Copperfield
29 Enduring silents actress
31 On which Scots ski
32 Word for Simon's couple
33 Bathsheba's husband
34 What Manilow writes
36 Computer input
37 Two peas in ——
38 No-points score
39 The Pooh
40 Lined up
41 Sault Sainte Marie
46 Alfonse D'——
47 Talented rookie
48 Newsstand
50 Tears up
52 —— the hills
53 Oxford tutors
55 Bay of Ireland
58 Uses a crane
59 Silly
61 Doggy
63 Put down, as carpeting
66 Capistrano's Fra
67 "L.A. Law" action
68 "Steppenwolf" author
69 Star quality
70 Spectate
71 Like a cowhand of song
72 Projecting rim
73 Lacking width
78 Steam bath
79 "Oh, How —— You Tonight"
81 Halo glow
82 Agenda unit
83 Having the blahs
86 Lyrical Gershwin
88 Occasional
90 Parthenon goddess: var.
92 Partly open
94 Before wit or pick
96 Street-map abbr.
97 Cheap cigar
99 Join forces
100 Human or Mother
101 Property claim
102 Cold stalactite
103 Locales
104 Siskel's co-critic
105 Go to seed
109 Chan's exclamation
112 Against
113 Roman 204
114 Start of a counting-out rhyme
117 Selassie's land: abbr.
118 —— Na Na
119 Opposite of neath
120 Yearling's age
121 An arm of HUD
122 N. Eur. airline



Solutions to last week's puzzles appear on page 73.



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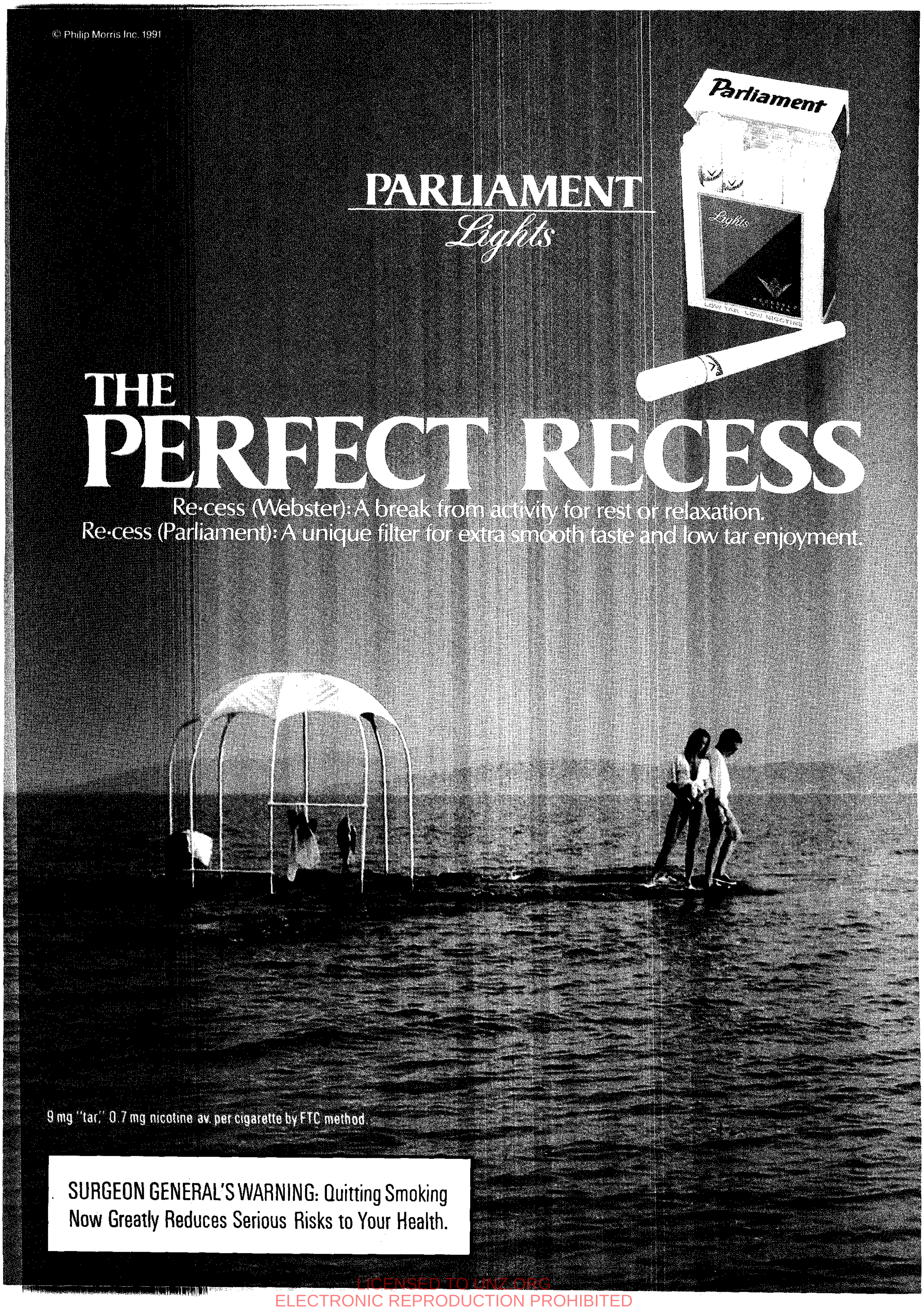

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